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ABSTRACT

Part of a series of statistical surveys on public broadcasting based on data supplied by public television and Corporation for Public Broadcasting qualified public radio stations, this report provides details of public radio program content for fiscal year 1982. The chapters include information on the following: (1) definitions and categories; (2) the status of public radio in 1982; (3) public radio programing statistics; (4) music and news/public affairs programing; (5) informational, spoken word, instructional, and special interest programing; and (6) National Public Radio and locally distributed programing. Appendixes include a discussion of the survey method and operations, computation of standard error, and the survey instruments and cover letters. (HTH)

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Public Radio Programming Content By Category Fiscal Year 1982

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Public Radio Programming, Fiscal Years 1978-82
Quick Reference

	1975	1980	
System Characteristics			
Number of stations	70		
Average annual broa...			
Average ...			
Percentages of total ...			
Programming Content			
Music			
News and public affairs			
Information			
Spoken word performance			
Instruction			
Format			
Announcer with recordings	24.4		12.9
Concert	3.8		6.7
Event	2.7	2.4	2.4
Dramatization	4.8		3.0
Newscast	19.4		17.7
Magazine	1.4		8.9
Documentary			4.2
Lecture or talk			
Call-in			
Other			

[1] Because of rounding ...

PUBLIC RADIO PROGRAMMING CONTENT BY CATEGORY FISCAL YEAR 1982

Prepared by

Robin Mendel
Natan Katzman
Solomon Katzman
Research and Programming Services

for
Corporation for Public Broadcasting

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FY 1982
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PUBLIC RADIO PROGRAMMING
CONTENT BY CATEGORY
FISCAL YEAR 1982

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Introduction and Acknowledgments

This document represents the culmination of nearly two years' work from the design stage through data collection and processing and final publication. The figures presented herein are based on data covering the 1982 fiscal year—October 2, 1981 through September 30, 1982. The survey was in the form of a stratified sample—with each one of 228 public radio stations sampled for seven days, on a different day of the week in each of seven seasons. (See Appendix A, Survey Method And Operations, for more details.)

The methodology and structure of this report replicate the work done in *Public Radio Programming Content by Category: Fiscal Year 1980*. That survey had been based on designs applied to a survey of public radio content for FY 1978. Major changes were made, however, between the 1978 and 1980 surveys. Thus, comparisons between 1982 and 1980 are valid, and in the case of some variables comparisons to 1978 data can also be made.

We thank the many people who provided support for this project, especially all those stations that took the time and effort to complete the survey forms. Young Lee, of CPB's Office of Policy Development and Planning, provided guidance at various stages. Virginia Powers, of NPR, helped clarify points concerning public radio operations and provided the breakdown of special interest items for specific programs examined.

We hope this report covers all the information that can be of use to those who must understand and guide public radio and educational technology. If there is a need for further analysis, the data base remains intact at CPB.

Robin Mendel
Natan Katzman
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Highlights

- In Fiscal Year 1982, 228 public radio stations received Community Service Grants (CSGs) for a full year, an increase of 19 stations from 1980. The average station broadcast 6,892 hours of material during the year, representing an increase of 1.4 percent in the number of hours of material per station over 1980 levels. Overall, these stations accounted for nearly 1.6 million hours of material broadcast during the year.
- Music programming alone accounted for 68.5 percent of all material aired on public radio stations in Fiscal Year 1982. It accounted for 70.5 percent of all air time on FM stations, but only 42.9 percent of all air time on AM stations. Of all the music hours, 53.6 percent was classical while 22.8 percent was jazz. The average FM station aired longer hours than did an AM station during FY 1982. This was primarily due to the FCC's guideline limiting air time of certain AM stations. Also, a large number of AM stations were owned and operated by the joint licensees, who operated both AM and FM stations in the same coverage areas. Accordingly, these stations' programming content was different from their sister stations'.
- News/public affairs programming accounted for 19.3 percent of all air time in Fiscal Year 1982. It represented 40.3 percent of the material broadcast between 3 p.m. and 7 p.m. on weekdays. Of all news/public affairs hours, 10.5 percent was strictly local or regional in scope while 53.9 percent was of national or international scope (and not regional).
- Other informational programming accounted for 7.7 percent of all air time, spoken word performances accounted for 3.8 percent, while instructional material accounted for 0.6 percent of all air time in Fiscal Year 1982. Of all material aired in FY 1982, 6.6 percent was special interest programming.
- Announcer with recordings was the format for 55.3 percent of all air time in Fiscal Year 1982, compared to 52.7 percent in 1980. The magazine format made up 17.7 percent (14.7 percent in 1980), while concerts comprised 12.9 percent of all air time in FY 1982 (14.4 percent in 1980).
- NPR distributed 24.7 percent of all material broadcast in Fiscal Year 1982 compared to 24.6 percent in 1980. Local material comprised 56.3 percent of all air time in FY 1982, compared to 55.4 percent in 1980.
- The single program *All Things Considered* accounted for 6.4 percent of all air time (up from 6.1 percent in 1980), while national components of *Morning Edition* accounted for 5.9 percent (up from 2.3 percent in 1980).

Chapter I

Definitions and Categories

DEFINITIONS

Public Radio Station

A public radio station is a unit that transmits a noncommercial radio signal. Each station has its own frequency and call letters and serves a community covered by the broadcasting radius of its transmitter. Several stations may be owned or operated by the same organization, such as one entity operating both an AM and FM station. These stations are considered to be distinct broadcast units for the purposes of this survey. As is often used in this report, the term "public radio station" implies that the station is CPB-qualified.

CPB-Qualified Public Radio Station

A station is said to be CPB-qualified if it has met the criteria established by the Corporation for Public Broadcasting (CPB) for determining assistance eligibility *throughout* the period covered by this survey—namely, the 1982 fiscal year. There were 228 such stations in FY 1982 which have been included in this survey.

The essential standards are summarized as follows:

- The station must be licensed by the FCC as a noncommercial educational radio station.
- The minimum primary signal requirements are those necessary to produce following field strengths in the community of license: AM stations—0.5 mv/m; FM stations—1.0 mv/m.
- A minimum of five full-time professional radio staff members must be employed on an annual basis.
- The station must have sufficiently equipped on-air and production facilities to allow for broadcast of programming of high technical quality.
- The station's minimum operational schedule must be 18 hours per day.
- The station's daily schedule must be devoted to programming of good quality that serves demonstrated community educational, informational, and cultural needs.
- The station must originate a significant, locally produced program service designed to serve its community of license.
- The station must have had a total annual operating budget of at least $105,000 in FY 1980.

Hours of Material

To compute the total number of hours broadcast by the stations in a given program category, all the minutes of programming in that category, as reported in the survey, were added together and divided by 60. Since programs shorter than three minutes were excluded from the survey and since some stations did not report a total of programming hours equal to the length of their broadcast day, it was necessary to correct these figures upwardly. Thus, estimates of actual hours of programming broadcast in a given category during the period surveyed were reached. The figures most often presented in this report represent average annual hours per station. These figures take into account the sampling rate of the survey (seven out of 364 days) and the response rate among stations of different types. These correction factors are discussed in Appendix A, Survey Method and Operations.

STATION CATEGORIES

For the purpose of comparison in this report, the 228 stations included in the survey were categorized by six variables. The following is a description of the variable categories and the number of stations in each.

Licensee Type

The stations were organized into categories on the basis of the entity that holds the FCC license to operate the station.

Community (55 stations):
An independently created corporation or foundation serving the community where it is located.
University (146 stations):
A university or college.
Local Authority (19 stations):
A municipal authority or local administrative unit (such as a school board).
State (8 stations):
A government department of one of the 50 states in the U.S. or its territories.

Budget Size

The following four budget categories were created on the basis of the figures reported in the *FY 1981 CPB Annual Financial Report*, a survey of CPB-qualified radio stations.

Less than $150,000	9 stations
$150,000–$299,999	72 stations
$300,000–$499,999	87 stations
$500,000 and over	60 stations

Region

The following five CPB-defined regions were used.

Northeast	
Connecticut, Delaware, Washington, D.C., Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York Pennsylvania, Rhode Island, Vermont, and West Virginia	33 stations
South	
Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, and Virginia	54 stations
Central	
Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Nebraska, Missouri, North Dakota, Ohio, South Dakota, and Wisconsin	84 stations
West	
Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming	56 stations
Outlying	
Puerto Rico	1 station

Time Zone

The four time zones within the continental U.S. used were:

Eastern	88 stations
Central	83 stations
Mountain	15 stations
Pacific	42 stations

Eastern includes Puerto Rico and Pacific includes all time zones in Alaska.

Market Type

Single-Station market—151 stations:
The station in question is the only public radio station broadcasting in its market.
Multi-Station market—77 stations:
There is at least one other public radio station with an overlapping signal in the given station's market.

AM or FM

Refers to the two types of radio signals transmitted and is also considered part of the station's call letters. Thus, KUAT-AM and KUAT-FM are two distinct public radio stations in the Phoenix market.

AM	19 stations
FM	209 stations

Chapter II

Public Radio in 1982

SYSTEM SIZE

There were 256 public radio stations that qualified for CPB assistance at the end of FY 1982 (this figure includes expansion stations). The growth of CPB-qualified public radio stations is shown in figure II.1. Of the 256 stations, 228 qualified for assistance during the fiscal year and received Community Service Grants (CSGs) from CPB for a full year. These are the stations included in this survey. The data collected indicate that the stations broadcast over 1.5 million hours of material during the fiscal year.

The average station broadcast 6,892 hours of material during the year, or 18 hours, 53 minutes per day. This represents an increase of 1.4 percent from FY 1980. Figure II.2 and Table II.1 indicate the variations in these figures and the number of stations by category as defined in Chapter I. Among the different types of licensees the majority were university stations, while the community licensees, on the average, broadcast the greatest number of hours. Community licensees broadcast 7,208 hours per year, while state licensees broadcast 6,627 hours per year.

The stations with larger budgets (thus, more money to operate transmitters, pay staff, and meet other expenses) did have significantly longer schedules on average than those with smaller budgets. The range per year is from 6,627 hours per station for those with budgets under $150,000 to 7,064 hours for those with budgets of $500,000 and over.

In examining the regions and time zones, the fewest hours per station were broadcast in the Central region (with the exception of the one station in the Outlying region) and Mountain time zone. The Northeastern stations averaged 7.0 percent more than the overall average and Southern stations averaged 2.0 percent more than the overall average hours.

Almost exactly one third of the stations exist in multi-station markets where another public radio station was found and these stations were on the air for slightly fewer hours. Finally, in 1982, only eight percent of the stations broadcast via AM and these stations broadcast about 36 percent fewer hours than the FM stations, primarily due to the FCC regulation prohibiting air time of certain AM stations from interfering with "clear channel frequencies" from sunset to sunrise.

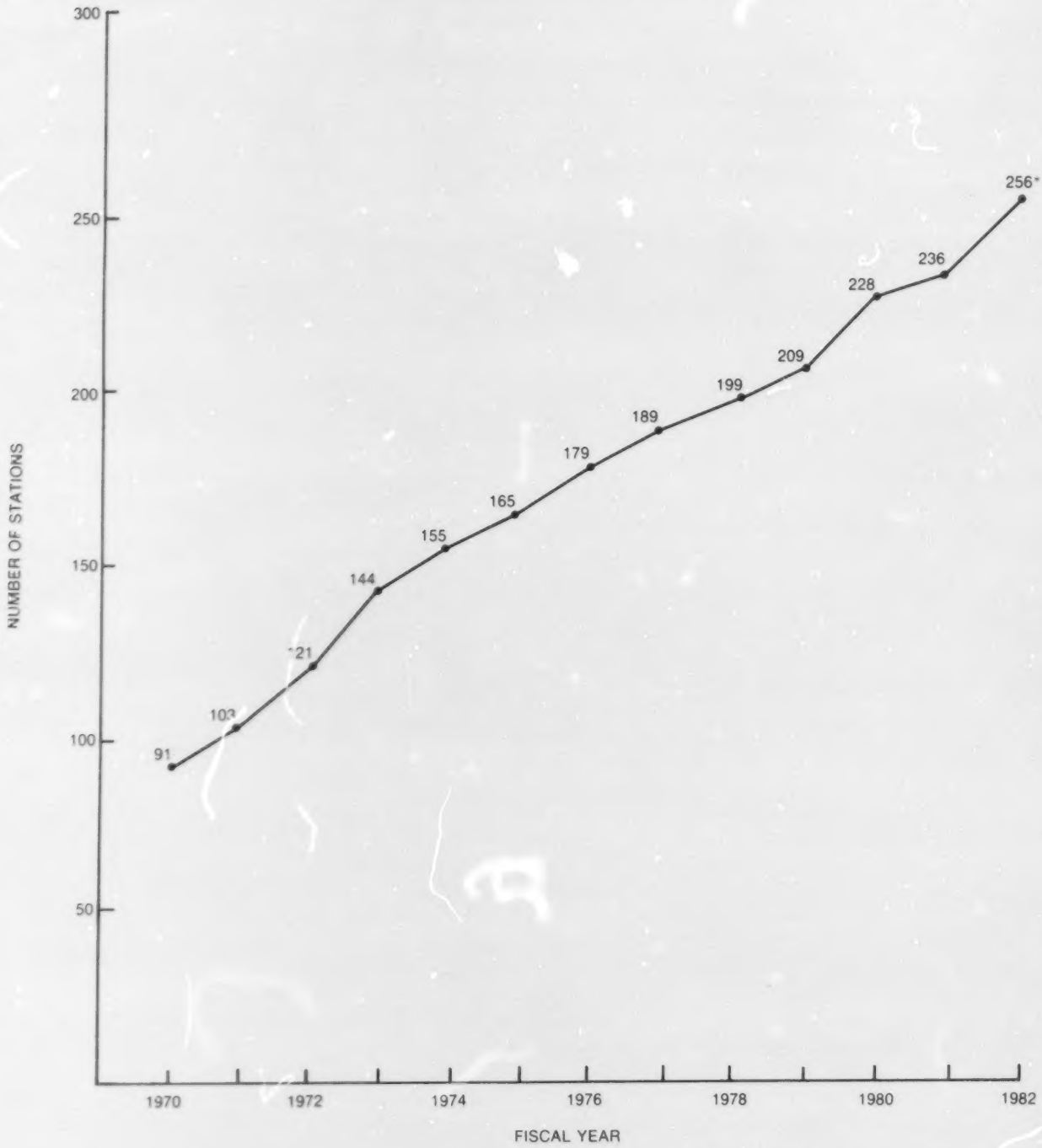
FORMATS AND DISTRIBUTION

The percentage of air time by format by licensee category is given in Table II.2. Figure II.3 shows that over one half of the material broadcast (55.3 percent) was done by an announcer with recordings, 17.7 percent was magazine format and 12.9 percent consisted of concerts.

Among licensee types the community and university licensees had similar formats although university licensees broadcast more material in the newscast and magazine formats than the community licensees. State and local authority stations tended to have more talk/lecture programming, more concerts and less material broadcast by an announcer with recordings than did the university and community licensees.

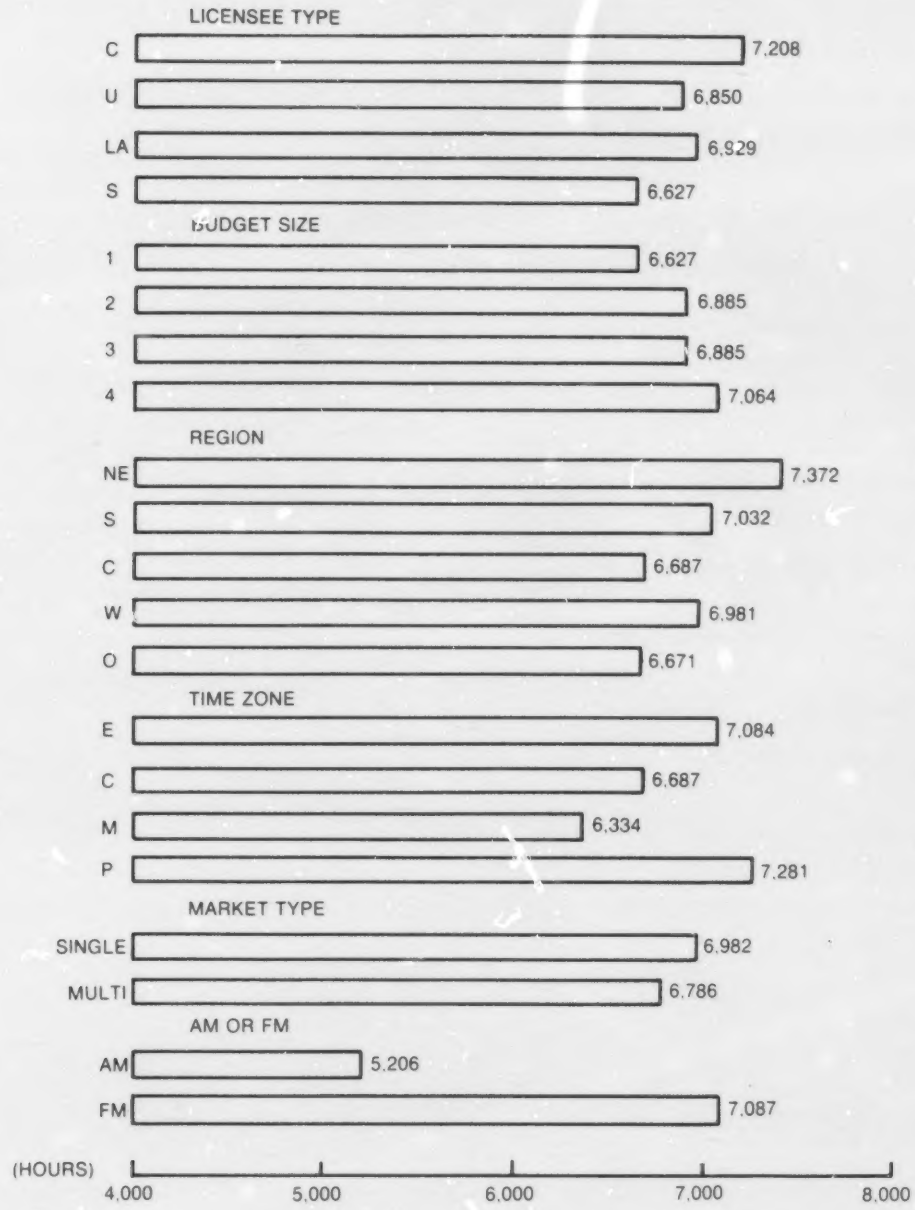
Examining the differences by budget category reveals no distinct trends within the four categories. It may be noted, however, that stations with the largest budgets reported the highest percentage of material broadcast by an announcer with recordings and stations with the lowest budgets reported the highest percentage of newscasts. By region, Southern stations tended to broadcast a higher percentage of concerts, Northeastern stations had a higher percentage of material by an announcer

Figure II.1
CPB-Qualified Public Radio Stations, 1970–1982
(Figure refers to the end of the fiscal year)*



* Data from 228 CSG recipients were analyzed for this programming survey.
Source: Research and Programming Services

Figure II.2
Average Annual Hours per Station by Station Category



LICENSEE TYPE
C = COMMUNITY
U = UNIVERSITY
LA = LOCAL AUTHORITY
S = STATE

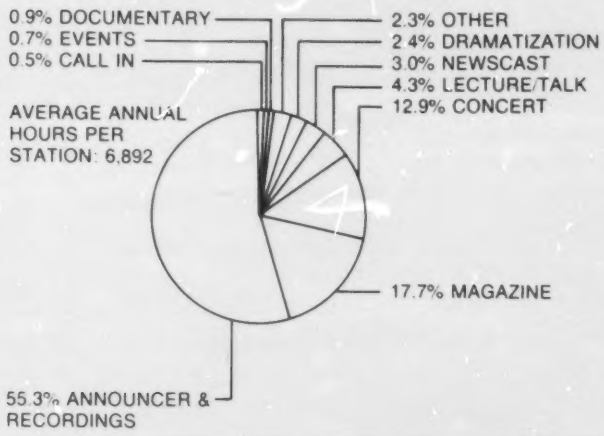
BUDGET SIZE
1 = UNDER $150,000
2 = $150,000–$299,999
3 = $300,000–$499,999
4 = $500,000 AND OVER

REGION
NE = NORTHEAST
S = SOUTH
C = CENTRAL
W = WEST
O = OUTLYING

TIME ZONE
E = EASTERN
C = CENTRAL
M = MOUNTAIN
P = PACIFIC

Source: Research and Programming Services

Figure II.3
Public Radio Programming Hours by Format



Source: Research and Programming Services

with recordings and a lower percentage of magazine format programming. (See Table II.2.)

The most striking contrasts of percentages of air time by format were between AM and FM stations. The percentage of newscasts on the AM stations (8.9 percent) was more than three times that for FM stations (2.6 percent). AM stations used more of the magazine format (28.1 percent vs. 16.9 percent) and the lecture/talk (7.6 percent vs. 4 percent) than did FM stations. On the other hand, FM stations aired more announcers with recordings (56.5 percent vs. 38.3 percent) and concerts (13.4 percent vs. 5.5 percent). These patterns parallel those in the 1980 data.

As Figure II.5 indicates, nearly one quarter (24.7 percent) of the material broadcast by public radio stations during FY 1982 was distributed by National Public Radio (NPR), while 56.3 percent was originated locally. These two portions of the schedule will be examined separately in Chapter V. Other public radio sources accounted for an additional 7.1 percent, while syndicators were responsible for the distribution of 6.8 percent of all aired material. Table II.3 lists the differences found among the station categories.

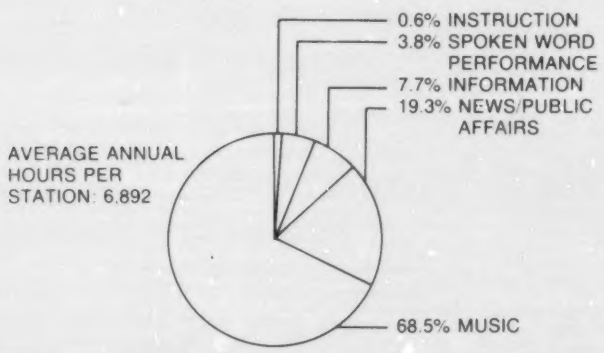
Among the various licensee types, community stations had the greatest proportion of local programming (62.9 percent) and the smallest proportion of NPR material (19.5 percent). State and local authority stations, by contrast, got more than 50 percent of their material from a source outside their own stations. They relied more heavily on NPR for broadcast material and also aired more material from other public radio sources and outside syndicators than other stations.

Percentages of local material broadcast ranged from 51.9 percent for stations with budgets between $300,000–$499,999 to 62.4 percent for stations with budgets over $500,000. The reliance on NPR material likewise varies (21.8 percent for $500,000 and over to 27 percent for $300,000–$499,999).

Regionally, stations in the South broadcast the smallest percentage of local material (51.1 percent). Stations in the West broadcast the highest percentage of NPR programs (25.5 percent) and had a high amount of local programming (60.9 percent of air time). Thus, they received less material from other public radio sources and syndicators.

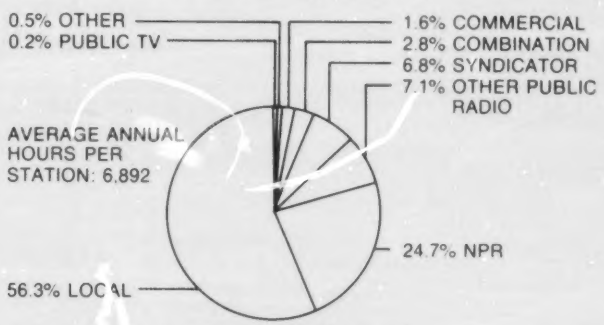
In the multi-station markets, NPR material comprised a smaller percentage of each station's schedule (23.3 percent vs. 25.4 percent) than for single-station markets, possibly because the material could be available from another source in the same market. AM sta-

Figure II.4
Public Radio Programming Hours by Content Category



Source: Research and Programming Services

Figure II.5
Public Radio Programming Hours by Distribution



Source: Research and Programming Services

tions used more NPR material and less local material than FM stations.

Table II.5 examines the mode of transmission (stereo, monaural or quadraphonic) of public radio. Overall, 73 percent of all air time was broadcast in stereo (including 1.2 percent stereo simulcasts) and 26.9 percent in monaural (including 0.6 percent mono simulcasts). Only 0.1 percent was quadraphonic. AM stations do not broadcast in stereo, but since 92 percent of the stations were FM, all the stations have been included in the breakdowns by category in Table II.5. In fact, 77.9 percent of the average FM station's air time was broadcast in stereo. Only 1.8 percent of all air time was devoted to television simulcasts.

Among the various station categories the community licensees broadcast 81.3 percent of their material in stereo, university licensees broadcast 72.1 percent, and local authority licensees broadcast 64.6 percent. The highest percentage of stereo was broadcast by stations in the Northeast (79.5 percent), followed by 77.1 percent in the South, 71.4 percent in the Central region, and 67.2 percent in the West. Single-station markets also had a higher proportion of stereo broadcasting than multi-station markets. Interestingly, the amount of material broadcast in stereo did not depend on the station's budget. Stations with the smallest budget had a higher percentage of air time in stereo than those with larger budgets.

CONTENT, REPEATS, AND SPECIAL INTEREST PROGRAMMING

Figure II.4 and Tables II.5.A through G indicate the percentage of broadcast hours by content category. For each program that they coded, the respondents were requested to give the total length of the program in minutes. Then they were asked to distribute this total number of minutes into five broad content categories—Music, News/Public Affairs, Information, Spoken Word Performance, and Instructional. For each of the broad categories, they were asked to pick one of several subcategories to further define the contents. See the survey instruments in Appendix C for details.

The information in Tables II.5.A through G thus gives the percentage of programming by station category in each of the subcategories as well as the total percentage for each of the broad categories. Except for rounding errors, the subcategory percentages should add up to the broad category percentages.

Table II.6 summarizes the information presented in Tables II.5.A through G with percentages of air time in each of the broad content categories as well as the hours per day that these percentages represent in each of the station categories. Overall, under two and a half hours per day (or about 12 percent) of material was neither music nor news/public affairs. Chapter IV examines music and news programming in greater detail. Music alone accounted for a little more than two thirds of all air time (68.5 percent) while news/public affairs accounted for another 19.3 percent. Other kinds of informational programming represented 7.7 percent of all air time while spoken word performances (poetry, drama, and other literature) were about half that amount at 3.8 percent. Instructional material comprised only 0.6 percent of all air time. (See Figure II.4.)

Community licensees aired the highest percentage of music, and the lowest percentage of informational material and spoken word performances. State licensees aired the lowest percentage of music and news/public affairs programming, and the highest percentage of instructional and informational programming.

There did not seem to be major differences in the content of air time between the single- and multi-station markets. According to budget size stations with the lowest budgets had the highest percentage of news/public affairs and the lowest percentage of music programming. Regionally, the stations in the Northeast broadcast a higher percentage of music and a smaller percentage of news/public affairs material.

The greatest differences in content, however, were between AM and FM stations. The FM stations were more music-oriented and less news-oriented than the AM stations. Less than half (42.9 percent) of an average AM station's broadcast day contained music, while 36.5 percent was news/public affairs programming. For the FM stations, only 18 percent of their broadcast day was news/public affairs, while 70.5 percent musical programming. The AM stations also broadcast more informational material per day than the FM stations (2 hours per day vs. 1.4 hours per day).

Tables II.5.A through G identify the content categories in greater detail. The largest segment of musical programming was classical (excluding opera) with 36.9 percent of all air time and the second largest, jazz with 15.7 percent. Community stations played more classical music (43.7 percent), while university stations played more jazz (16.8 percent) than other licensee types. Stations in the Northeast played more classical music. Stations in the West had the highest percentage (18.8 percent) of jazz and contemporary music and the lowest of classical music.

Of the news/public affairs material 2 percent of all air time (or 10.5 percent of the news/public affairs total)

was strictly local or regional in scope. News/public affairs material that was not local but national or international comprised 10.4 percent of all air time or 53.9 percent of the news/public affairs total. The remainder of the news/public affairs material had elements ranging from local to international. (See Chapter IV; Table IV.4.)

Of the 7.7 percent of all air time that was informational material, 2.7 percent consisted of culture, art, and reviews. Stations licensed to local authorities, those with the smallest budgets, and those in the Central region of the country broadcast the greatest percentage of informational material.

Spoken word performances averaged less than one hour per day among all stations and were most commonly on stations licensed to states, among those with the smallest budgets and those in the Western region of the country.

Instructional broadcasting on public radio accounted for only 0.6 percent of all the material broadcast, with the bulk intended for kindergarten through high school. By far the largest percentage of instructional broadcasting was done by state licensees (11.9 percent). Again, most of this material was for the K-12 audience with very little of the remaining material for college credit or continuing education.

Table II.7 shows the percentage of air time devoted to programs repeated from the previous two weeks, 2.5 percent overall. Community and state licensees actually had less repeated material than average, while local authority licensees had a higher than average proportion of repeated material, 5.9 percent. As might be expected, stations with the higher budgets did not have to repeat as much material as did stations with tighter fiscal constraints.

On two separate questions, the stations were asked to indicate program content or target audiences (e.g., ethnic, minority, or special interest groups). The first question was whether the program was about one of these groups; and the second, whether the program had any of the groups as a target audience. In addition, certain NPR programs (see chapter VI) were specially coded for computer identification. Programs containing segments about special groups would normally be coded general subjects. In order to recapture this special interest air time, the computer was instructed to add in a fixed percentage of these programs' content as targetted for special interest groups. The percentages used were based upon the actual amount of air time devoted to the groups on the programs during the survey year. All the NPR programs, however, were considered to have a general audience as their target.

From Table II.8 it can be seen that overall air time was 6.2 percent *about*/6.1 percent *for* one of the target groups. The group most often mentioned was minorities (2.6 percent *about*/2.4 percent *for*) which specifically included blacks, Asian/Pacific, Hispanic, and American Indians.

University stations had 2.2 percent *about*/2 percent *for* minority programming and 0.5 percent *about*/0.5 percent *for* handicapped. Local authority stations had 5.2 percent *about*/5 percent *for* minorities and 3.3 percent *about*/3.3 percent *for* children. State stations also had a large percentage of material, 9.4 percent *about*/9.4 percent *for* children. Community stations had 2.3 percent *about*/2.2 percent *for* minorities.

Among the different regions, the West had the greatest amount of special interest programming—7.4 percent *about*/7.2 percent *for* target groups with 3.5 percent *about*/3.2 percent *for* minorities. Except for minorities and children, the special interest categories rarely had more than one percent of broadcast material *about* or *for* them in any of the station categories.

TABLE II.1

Average Annual Hours Per Station By Station Category

Category	No.	Hours
All Stations	228	6,892
LICENSEE TYPE		
Community	55	7,208
University	146	6,850
Local Authority	19	6,929
State	8	6,627
BUDGET SIZE		
Under $150,000	9	6,627
$150,000–$299,999	72	6,885
$300,000–$499,999	87	6,885
$500,000 and over	60	7,064
REGION		
Northeast	33	7,372
South	54	7,032
Central	84	6,687
West	56	6,981
Outlying	1	6,671
TIME ZONE		
Eastern	88	7,084
Central	83	6,687
Mountain	15	6,334
Pacific	42	7,281
MARKET TYPE		
Single-Station	151	6,982
Multi-Station	77	6,786
AM	19	5,206
FM	209	7,087

Source: Research and Programming Services

TABLE II.2

Percentage of Hours By Format By Station Category

Category	(Total Average Annual Hrs. Per Station)	Announcer & Record	Concert	Events	Dramatization	Newscast	Magazine	Documentary	Lecture/ Talk	Call In	Other
All Stations	(6,892)	55.3%	12.9%	0.7%	2.4%	3.0%	17.7%	0.9%	4.3%	0.5%	2.3%
LICENSEE TYPE											
Community	(7,208)	63.8	12.7	0.3	2.1	1.7	13.6	0.8	3.0	0.6	1.4
University	(6,850)	54.2	12.9	0.8	2.3	3.1	19.1	1.0	4.1	0.4	2.2
Local Authority	(6,929)	48.1	13.4	0.7	3.9	4.6	16.6	1.8	5.8	0.4	5.2
State	(6,627)	48.4	11.2	0.7	3.4	4.3	11.6	0.2	17.4	0.3	2.6
BUDGET SIZE											
Under $150,000	(6,627)	51.0	12.6	0.8	4.0	11.3	15.9	0.8	1.2	0.0	2.4
$150,000–$299,999	(6,885)	55.0	13.4	0.5	2.5	2.9	17.1	1.1	4.6	0.3	2.6
$300,000–$499,999	(6,885)	53.8	13.6	1.0	2.5	2.6	18.5	0.9	4.8	0.3	2.1
$500,000 and over	(7,064)	58.1	11.4	0.5	2.0	2.8	17.4	0.9	3.7	1.0	2.3
REGION											
Northeast	(7,372)	60.2	14.3	0.2	2.5	2.2	13.7	1.0	3.7	0.7	1.5
South	(7,032)	56.2	15.2	0.8	2.4	1.6	16.2	1.0	4.6	0.1	2.0
Central	(6,687)	52.9	12.8	0.9	2.4	4.7	18.4	1.0	4.4	0.6	1.9
West	(6,981)	55.1	10.0	0.6	2.3	2.1	20.7	0.9	4.0	0.4	3.8
Outlying	(6,671)	67.0	2.2	2.7	2.5	14.6	0.5	0.1	6.7	0.0	3.9
TIME ZONE											
Eastern	(7,084)	55.7	15.1	1.0	2.3	2.8	15.1	1.0	4.3	0.4	2.2
Central	(6,687)	54.6	12.1	0.5	2.6	3.9	18.9	0.9	4.4	0.5	1.6
Mountain	(6,334)	51.0	11.8	0.6	1.8	2.4	20.7	1.3	2.7	0.2	7.5
Pacific	(7,281)	57.1	9.4	0.6	2.5	2.0	20.5	0.7	4.5	0.5	2.4
MARKET TYPE											
Single-Station	(6,982)	54.3	14.2	0.9	2.5	3.1	17.8	0.9	3.9	0.2	2.3
Multi-Station	(6,786)	57.3	10.1	0.4	2.2	2.9	17.3	1.0	5.2	1.0	2.5
AM	(5,206)	38.3	5.5	1.3	2.9	8.9	28.1	1.5	7.6	3.0	3.1
FM	(7,087)	56.5	13.4	0.7	2.4	2.6	16.9	0.9	4.0	0.3	2.3

Source: Research and Programming Services

TABLE II.3

Percentage of Hours By Distributor By Station Category

Category	(Total Average Annual Hrs. Per Station)	NPR	Local	Other Public Radio	Commercial	Syndicator	Public TV	Combination	Other
All Stations	(6,892)	24.7%	56.3%	7.1%	1.6%	6.8%	0.2%	2.8%	0.5%
LICENSEE TYPE									
Community	(7,208)	19.5	62.8	7.2	2.1	5.6	0.3	2.2	0.4
University	(6,850)	25.9	56.0	6.6	1.6	6.6	0.2	2.7	0.4
Local Authority	(6,929)	26.6	48.6	10.0	0.8	9.4	0.0	3.6	0.9
State	(6,627)	22.0	41.1	8.5	0.0	11.1	1.5	11.7	3.8
BUDGET SIZE									
Under $150,000	(6,627)	25.3	60.0	5.3	1.0	6.5	0.0	0.6	1.3
$150,000–$299,999	(6,885)	24.3	55.9	8.0	1.4	6.6	0.1	3.0	0.5
$300,000–$499,999	(6,885)	27.0	51.9	7.7	1.9	8.0	0.3	2.6	0.6
$500,000 and over	(7,064)	21.8	62.4	5.5	1.4	5.1	0.3	3.3	0.3
REGION									
Northeast	(7,372)	21.7	57.7	10.8	1.3	6.7	0.3	0.9	0.6
South	(7,032)	25.1	51.1	7.2	2.2	10.7	0.2	3.2	0.3
Central	(6,687)	25.3	56.0	6.7	1.7	6.3	0.2	3.1	0.5
West	(6,981)	25.5	60.9	5.5	0.8	3.5	0.2	3.2	0.5
Outlying	(6,671)	4.5	75.9	4.1	0.0	0.0	5.7	0.0	9.8
TIME ZONE									
Eastern	(7,084)	23.9	53.9	8.0	1.9	8.5	0.4	2.8	0.6
Central	(6,687)	25.4	55.7	7.2	1.7	7.0	0.1	2.6	0.3
Mountain	(6,334)	26.5	60.1	4.6	0.7	2.2	0.2	3.8	0.9
Pacific	(7,281)	24.8	61.8	5.7	0.9	3.5	0.2	2.9	0.3
MARKET TYPE									
Single-Station	(6,982)	25.4	55.2	6.6	1.7	7.3	0.2	3.1	0.5
Multi-Station	(6,786)	23.3	58.5	8.2	1.4	5.6	0.3	2.3	0.4
AM	(5,206)	29.0	52.7	5.1	1.5	4.7	0.7	5.3	1.1
FM	(7,087)	24.4	56.5	7.2	1.6	6.9	0.2	2.7	0.4

Source: Research and Programming Services

TABLE II.4

Percentage of Hours By Mode of Transmission By Station Category

Category	(Total Average Annual Hrs. Per Station)	Stereo	Stereo Simulcast	Mono Broadcast	Mono Simulcast	Quad
All Stations	(6,892)	71.8%	1.2%	26.3%	0.6%	0.1%
LICENSEE TYPE						
Community	(7,208)	80.6	0.7	18.6	0.1	0.0
University	(6,550)	70.8	1.3	27.0	0.7	0.2
Local Authority	(6,929)	63.3	1.3	35.2	0.2	0.0
State	(6,627)	67.1	4.7	27.9	0.3	0.0
BUDGET SIZE						
Under $150,000	(6,627)	83.9	2.9	13.0	0.0	0.1
$150,000–$299,999	(6,885)	73.6	1.5	24.3	0.1	0.5
$300,000–$499,999	(6,885)	70.8	1.4	27.7	0.1	0.0
$500,000 and over	(7,064)	69.9	0.4	27.9	1.8	0.0
REGION						
Northeast	(7,372)	78.9	0.6	20.3	0.0	0.1
South	(7,032)	74.9	2.2	21.1	1.4	0.5
Central	(6,687)	70.2	1.2	28.5	0.1	0.0
West	(6,981)	66.6	0.6	32.0	0.8	0.0
Outlying	(6,671)	100.0	0.0	0.0	0.0	0.0
TIME ZONE						
Eastern	(7,084)	74.2	1.1	24.4	0.0	0.3
Central	(6,687)	72.3	1.7	24.9	1.0	0.0
Mountain	(6,334)	60.5	1.3	38.2	0.0	0.0
Pacific	(7,281)	69.1	0.6	29.3	1.0	0.0
MARKET TYPE						
Single-Station	(6,982)	73.3	1.5	24.6	0.5	0.0
Multi-Station	(6,786)	68.6	0.7	29.7	0.6	0.4
AM	(5,206)	7.9	0.4	89.1	2.5	0.0
FM	(7,087)	76.6	1.3	21.5	0.4	0.1

Source: Research and Programming Services

TABLE II.5.A

Percentage of Hours By Content Categories

Content	Percent of Hours
MUSIC	68.5%
Opera	2.5
Classical	36.9
Jazz	15.7
Contemporary	3.8
U.S. Folk	2.4
Show/Film	0.6
Other Music	6.6
NEWS/PUBLIC AFFAIRS	19.3
Local/Regional	2.0
National/International	10.4
Local/National/International	6.9
INFORMATION	7.7
Culture/Art/Reviews	2.7
History/Biography/Science	1.0
Agriculture/Weather/Sports	0.9
Other Information	3.1
SPOKEN WORD PERFORMANCE	3.8
Drama	1.8
Literature/Poetry	0.9
Other Spoken Word Performance	1.1
INSTRUCTIONAL	0.7
K-12	0.5
College/Adult	0.2

Source: Research and Programming Services

TABLE II.5.B

Percentage of Hours By Content Categories (Licensee Type)

Content	Community	University	Local Authority	State
MUSIC	76.2%	67.6%	61.6%	60.2%
Opera	2.6	2.4	2.4	5.5
Classical	43.7	35.9	32.3	30.6
Jazz	15.0	16.8	9.9	11.4
Contemporary	4.9	3.0	7.7	1.5
U.S. Folk	2.7	2.4	1.4	2.0
Show/Film	0.5	0.7	0.7	0.7
Other Music	6.8	6.4	7.2	8.5
NEWS/PUBLIC AFFAIRS	15.5	20.2	21.2	13.4
Local/Regional	1.7	2.0	3.3	1.0
National/International	8.4	10.8	11.2	7.4
Local/National/International	5.4	7.4	6.7	5.0
INFORMATION	5.1	8.2	8.8	7.5
Culture/Art/Reviews	2.3	2.7	3.2	4.0
History/Biography/Science	0.8	1.0	1.2	0.6
Agriculture/Weather/Sports	0.3	1.6	1.1	1.1
Other Information	1.7	3.5	3.3	1.8
SPOKEN WORD PERFORMANCE	3.2	3.6	6.2	6.8
Drama	1.3	1.8	2.9	2.1
Literature/Poetry	1.1	0.8	1.2	1.6
Other Spoken Word Performance	0.8	1.0	2.1	3.1
INSTRUCTIONAL	0.0	0.3	2.0	12.0
K-12	0.0	0.1	1.9	11.5
College/Adult	0.0	0.2	0.1	0.5

Source: Research and Programming Services

TABLE II.5.C

Percentage of Hours By Content Categories (Budget Size)

Content	Under $150,000	$150,000–$299,999	$300,000–$499,999	$500,000 and Over
MUSIC	60.3%	70.0%	68.2%	68.7%
Opera	2.0	2.4	2.6	2.3
Classical	32.6	30.7	39.0	40.8
Jazz	12.6	17.6	14.0	16.6
Contemporary	6.3	6.1	3.1	2.2
U.S. Folk	2.6	2.8	2.2	2.2
Show/Film	0.5	0.7	0.5	0.7
Other Music	3.7	9.7	6.8	3.9
NEWS/PUBLIC AFFAIRS	24.5	17.8	20.0	19.0
Local/Regional	6.7	1.8	1.9	1.9
National International	10.9	10.2	11.4	9.0
Local/National/International	7.9	5.8	6.7	8.2
INFORMATION	9.0	8.1	7.1	8.0
Culture/Art/Reviews	1.8	2.8	2.7	2.7
History/Biography/Science	1.5	1.3	0.8	0.7
Agriculture/Weather/Sports	3.2	0.9	0.6	0.8
Other Information	2.5	3.1	2.8	3.7
SPOKEN WORD PERFORMANCE	5.3	3.8	4.0	3.4
Drama	3.5	1.7	2.0	1.3
Literature/Poetry	0.5	1.0	0.8	1.1
Other Spoken Word Performance	1.3	1.1	1.2	1.0
INSTRUCTIONAL	0.0	0.3	0.7	0.9
K-12	0.0	0.2	0.6	0.6
College/Adult	0.0	0.1	0.1	0.3

Source: Research and Programming Services

TABLE II.5.D

Percentage of Hours By Content Categories (Region)

Content	Northeast	South	Central	West	Outlying
MUSIC	74.1%	71.5%	65.3%	67.8%	70.5%
Opera	3.4	2.7	2.4	1.7	7.7
Classical	47.2	39.3	36.4	29.0	39.4
Jazz	13.1	16.9	14.1	18.8	2.3
Contemporary	1.4	3.9	3.9	5.2	2.7
U.S.Folk	2.9	2.3	2.0	2.7	1.8
Show/Film	1.0	0.6	0.7	0.4	0.0
Other Music	5.1	5.8	5.8	10.0	16.6
NEWS/PUBLIC AFFAIRS	15.2	16.2	21.4	21.4	15.8
Local/Regional	1.0	1.5	2.6	2.2	1.2
National/International	7.5	9.4	10.6	12.7	14.4
Local/National/International	6.7	5.3	8.2	6.5	0.2
INFORMATION	6.7	7.0	9.2	6.3	9.3
Culture/Art/Reviews	2.5	2.3	3.4	2.2	1.6
History/Biography/Science	0.6	1.1	0.9	1.0	1.1
Agriculture/Weather/Sports	0.4	0.7	1.3	0.5	4.3
Other Information	3.2	2.9	3.6	2.6	2.3
SPOKEN WORK PERFORMANCE	3.8	3.6	3.9	4.1	4.5
Drama	1.5	1.9	1.7	2.0	1.4
Literature/Poetry	1.3	0.7	1.0	0.9	0.7
Other Spoken Word Performance	1.0	1.0	1.2	1.2	2.4
INSTRUCTIONAL	0.1	1.6	0.3	0.3	0.0
K-12	0.0	1.4	0.2	0.2	0.0
College/Adult	0.1	0.2	0.1	0.1	0.0

Source: Research and Programming Services

TABLE II.5.E

Percentage of Hours By Content Categories (Time Zone)

Content	Eastern	Central	Mountain	Pacific
MUSIC	70.6%	68.6%	69.8%	67.4%
Opera	2.9	2.5	2.0	1.6
Classical	43.8	34.1	27.2	29.3
Jazz	14.2	15.5	17.9	19.1
Contemporary	2.4	4.6	2.7	6.2
U.S. Folk	2.0	2.3	4.7	2.4
Show/Film	0.7	0.7	0.7	0.3
Other Music	4.6	6.9	14.6	8.5
NEWS/PUBLIC AFFAIRS	16.6	21.2	20.2	21.4
Local/Regional	1.4	2.6	2.1	2.0
National/International	8.9	10.7	11.2	13.1
Local/National/International	6.3	7.9	6.9	6.3
INFORMATION	8.1	8.3	6.3	6.4
Culture/Art/Reviews	2.7	3.2	1.1	2.6
History/Biography/Science	0.9	1.1	1.5	0.9
Agriculture/Weather/Sports	0.9	1.1	0.3	0.6
Other Information	3.6	2.9	3.4	2.3
SPOKEN WORD PERFORMANCE	3.7	3.9	3.5	4.2
Drama	1.6	1.9	1.6	2.1
Literature/Poetry	1.0	0.9	0.6	1.0
Other Spoken Word Performance	1.1	1.1	1.3	1.1
INSTRUCTIONAL	1.1	0.2	0.3	0.4
K-12	1.0	0.0	0.0	0.3
College/Adult	0.1	0.2	0.3	0.1

Source: Research and Programming Services

TABLE II.5.F

Percentage of Hours By Content Categories (Market Type)

Content	Single-Station	Multi-Station
MUSIC	69.5%	66.4%
Opera	2.5	2.4
Classical	35.2	40.5
Jazz	16.7	13.5
Contemporary	4.6	2.1
U.S. Folk	2.6	1.9
Show/Film	0.5	0.8
Other Music	7.4	5.2
NEWS/PUBLIC AFFAIRS	18.7	20.7
Local/Regional	2.2	1.7
National/International	9.9	11.5
Local/National/International	6.6	7.5
INFORMATION	7.2	8.3
Culture/Art/Reviews	2.5	3.1
History/Biography/Science	1.0	0.7
Agriculture/Weather/Sports	0.9	0.7
Other Information	2.8	3.8
SPOKEN WORD PERFORMANCE	3.7	4.0
Drama	1.8	1.7
Literature/Poetry	0.8	1.1
Other Spoken Word Performance	1.1	1.2
INSTRUCTIONAL	0.6	0.6
K-12	0.5	0.4
College/Adult	0.1	0.2

Source: Research and Programming Services

TABLE II.5.G

Percentage of Hours By Content Categories (AM or FM)

Content	AM	FM
MUSIC	42.7%	70.5%
Opera	1.1	2.6
Classical	10.8	38.8
Jazz	11.0	16.1
Contemporary	10.4	3.3
U.S. Folk	1.2	2.5
Show/Film	1.1	0.6
Other Music	7.1	6.6
NEWS/PUBLIC AFFAIRS	36.7	18.0
Local/Regional	4.4	1.8
National/International	18.5	9.8
Local/National/International	13.8	6.4
INFORMATION	13.9	7.3
Culture/Art/Reviews	3.8	2.6
History/Biography/Science	1.4	1.0
Agriculture/Weather/Sports	3.1	0.7
Other Information	5.6	3.0
SPOKEN WORD PERFORMANCE	5.5	3.8
Drama	1.9	1.8
Literature/Poetry	2.0	0.9
Other Spoken Word Performance	1.6	1.1
INSTRUCTIONAL	1.3	0.6
K-12	0.7	0.5
College/Adult	0.6	0.1

Source: Research and Programming Services

TABLE II.6

Average Hours and Percentages of Content Categories in Average Broadcast Day by Station Category

Category	(Total Average Annual Hrs. Per Station)	Music		News/Public Affairs		Information		Spoken Word Performance		Instructional	
		%	Avg. Hrs.	%	Avg. Hrs.	%	Avg. Hrs.	%	Avg. Hrs.	%	Avg. Hrs.
All Stations	(6,892)	68.5	12.9	19.3	3.6	7.7	1.5	3.8	0.7	0.6	0.1
LICENSEE TYPE											
Community	(7,208)	76.2	15.0	15.5	3.1	5.1	1.0	3.1	0.6	0.0	0.0
University	(6,850)	67.7	12.7	20.2	3.8	8.3	1.6	3.6	0.7	0.3	0.1
Local Authority	(6,929)	61.7	11.7	21.2	4.0	8.8	1.7	6.2	1.2	2.1	0.4
State	(6,627)	60.6	11.0	13.2	2.4	7.5	1.4	6.8	1.2	11.9	2.2
BUDGET SIZE											
Under $150,000	(6,627)	60.2	10.9	25.5	4.6	9.0	1.6	5.2	0.9	0.0	0.0
$150,000–$299,999	(6,885)	69.7	13.1	17.8	3.3	8.3	1.6	3.8	0.7	0.3	0.1
$300,000–$499,999	(6,885)	68.2	12.9	20.0	3.8	7.1	1.3	4.0	0.8	0.7	0.1
$500,000 and over	(7,064)	68.7	13.3	19.0	3.7	8.0	1.5	3.4	0.7	0.9	0.2
REGION											
Northeast	(7,372)	74.0	14.9	15.2	3.1	6.8	1.4	3.8	0.8	0.1	0.1
South	(7,032)	71.5	13.8	16.3	3.1	7.0	1.4	3.6	0.7	1.6	0.3
Central	(6,687)	65.1	11.9	21.4	3.9	9.3	1.7	3.9	0.7	0.3	0.1
West	(6,981)	67.8	13.0	21.4	4.1	6.3	1.2	4.0	0.8	0.4	0.1
Outlying	(6,671)	71.5	13.1	14.9	2.7	9.3	1.7	4.3	0.8	0.0	0.0
TIME ZONE											
Eastern	(7,084)	70.6	13.7	16.6	3.2	8.0	1.6	3.7	0.7	1.1	0.2
Central	(6,687)	66.4	12.2	21.2	3.9	8.3	1.5	3.9	0.7	0.2	0.1
Mountain	(6,334)	69.7	12.1	20.2	3.5	6.3	1.1	3.5	0.6	0.3	0.1
Pacific	(7,281)	67.5	13.5	21.5	4.3	6.4	1.3	4.2	0.8	0.5	0.1
MARKET TYPE											
Single-Station	(6,982)	69.5	13.3	18.6	3.6	7.4	1.4	3.8	0.7	0.7	0.1
Multi-Station	(6,786)	66.5	12.4	20.6	3.8	8.4	1.6	4.0	0.7	0.6	0.1
AM	(5,206)	42.9	6.1	36.5	5.2	13.9	2.0	5.5	0.8	1.3	0.2
FM	(7,087)	70.5	13.7	18.0	3.5	7.3	1.4	3.7	0.7	0.6	0.1

Source: Research and Programming Services

TABLE II.7

Percentage of Hours by Repeat From Last Two Weeks By Station Category

Category	(Total Average Annual Hrs. Per Station)	No Repeat	Repeat From Last 2 Weeks
All Stations	(6,892)	97.5%	2.5%
LICENSEE TYPE			
Community	(7,208)	99.0	1.0
University	(6,850)	97.5	2.5
Local Authority	(6,929)	94.0	5.9
State	(6,627)	98.7	1.3
BUDGET SIZE			
Under $150,000	(6,627)	96.9	3.1
$150,000–$299,999	(6,885)	97.4	2.6
$300,000–$499,999	(6,885)	97.7	2.2
$500,000 and over	(7,064)	97.3	2.7
REGION			
Northeast	(7,372)	98.7	1.3
South	(7,032)	96.7	3.3
Central	(6,687)	97.5	2.5
West	(6,981)	97.6	2.4
Outlying	(6,671)	100.0	0.0
TIME ZONE			
Eastern	(7,084)	97.1	2.9
Central	(6,687)	97.8	2.2
Mountain	(6,334)	98.1	1.8
Pacific	(7,281)	97.5	2.5
MARKET TYPE			
Single-Station	(6,982)	97.8	2.2
Multi-Station	(6,786)	96.9	3.1
AM	(5,206)	95.9	4.1
FM	(7,087)	97.6	2.4

Source: Research and Programming Services

TABLE II.8

Percentage of Hours By Program Focus and Target Audience By Station Category

Category	(Total Average Annual Hrs. Per Station)	General		Handicapped		Minority		Ethnic		Women	
		About	For	About	For	About	For	About	For	About	For
All Stations	(6,892)	93.8%	93.9%	0.4%	0.4%	2.6%	2.4%	0.5%	0.5%	0.3%	0.2%
LICENSEE TYPE											
Community	(7,208)	94.7	94.9	0.2	0.2	2.3	2.2	0.3	0.3	0.5	0.4
University	(6,850)	94.7	95.0	0.5	0.5	2.2	2.0	0.6	0.6	0.3	0.1
Local Authority	(6,929)	86.9	86.8	0.2	0.2	5.2	5.0	0.7	0.7	0.3	0.1
State	(6,627)	82.5	82.2	0.0	0.0	4.8	4.9	0.1	0.1	0.2	0.0
BUDGET SIZE											
Under $150,000	(6,627)	91.4	92.2	0.0	0.0	1.3	1.1	4.8	4.8	0.5	0.3
$150,000–$299,999	(6,885)	92.3	92.7	0.2	0.1	3.8	3.6	0.4	0.4	0.5	0.3
$300,000–$499,999	(6,885)	94.0	94.0	0.7	0.7	1.9	1.7	0.4	0.4	0.3	0.1
$500,000 and over	(7,064)	95.0	95.2	0.3	0.5	2.4	2.2	0.2	0.2	0.2	0.0
REGION											
Northeast	(7,372)	94.9	95.1	0.0	0.0	1.9	1.8	0.6	0.5	0.3	0.1
South	(7,032)	93.6	93.5	0.3	0.3	2.1	2.0	0.8	0.8	0.3	0.1
Central	(6,687)	94.0	94.3	0.4	0.3	2.6	2.4	0.3	0.3	0.3	0.2
West	(6,981)	92.6	92.8	0.8	0.8	3.5	3.2	0.5	0.5	0.5	0.2
Outlying	(6,671)	100.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
TIME ZONE											
Eastern	(7,084)	95.0	95.1	0.2	0.1	1.5	1.4	0.2	0.3	0.2	0.1
Central	(6,687)	93.0	93.3	0.4	0.4	3.2	3.0	0.7	0.7	0.4	0.2
Mountain	(6,334)	89.6	90.1	0.1	0.1	4.7	4.5	0.6	0.6	0.5	0.3
Pacific	(7,281)	93.5	93.6	1.0	1.0	3.1	2.8	0.7	0.7	0.5	0.2
MARKET TYPE											
Single-Station	(6,982)	93.2	93.4	0.5	0.5	2.7	2.5	0.5	0.5	0.4	0.2
Multi-Station	(6,786)	94.8	95.0	0.2	0.1	2.3	2.1	0.5	0.5	0.3	0.1
AM	(5,206)	91.8	92.0	0.5	0.5	4.9	4.6	0.3	0.3	0.4	0.1
FM	(7,087)	94.0	94.0	0.4	0.4	2.4	2.2	0.5	0.5	0.4	0.2

Source: Research and Programming Services

TABLE II.8 (*Continued*)

Percentage of Hours By Program Focus and Target Audience By Station Category

Category	(Total Average Annual Hrs. Per Station)	Elderly		Teens		Children		Other	
		About	For	About	For	About	For	About	For
All Stations	(6,892)	0.2%	0.1%	0.3%	0.3%	0.9%	1.0%	1.3%	1.3%
LICENSEE TYPE									
Community	(7,208)	0.1	0.1	0.0	0.0	0.5	0.5	1.5	1.5
University	(6,850)	0.1	0.1	0.2	0.2	0.5	0.5	1.1	1.1
Local Authority	(6,929)	0.7	0.1	0.7	0.7	3.3	3.3	2.5	2.4
State	(6,627)	0.6	0.0	2.2	2.2	9.4	9.4	0.6	0.6
BUDGET SIZE									
Under $150,000	(6,627)	0.1	0.1	0.0	0.0	1.2	1.2	0.3	0.3
$150,000–$299,999	(6,885)	0.2	0.1	0.4	0.4	0.8	0.8	1.4	1.4
$300,000–$499,999	(6,885)	0.2	0.1	0.3	0.3	1.2	1.2	1.4	1.4
$500,000 and over	(7,064)	0.2	0.2	0.0	0.0	0.7	0.7	1.2	1.2
REGION									
Northeast	(7,372)	0.3	0.3	0.0	0.0	0.5	0.5	1.7	1.7
South	(7,032)	0.1	0.1	0.3	0.3	1.6	1.6	1.2	1.2
Central	(6,687)	0.2	0.2	0.2	0.2	0.7	0.7	1.5	1.5
West	(6,981)	0.1	0.1	0.3	0.5	0.9	0.9	0.9	0.3
Outlying	(6,671)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
TIME ZONE									
Eastern	(7,084)	0.2	0.2	0.1	0.2	1.3	1.3	1.4	0.4
Central	(6,687)	0.2	0.2	0.2	0.2	0.5	0.5	1.5	1.5
Mountain	(6,334)	0.2	0.1	0.8	0.3	1.2	1.2	2.3	2.3
Pacific	(7,281)	0.1	0.1	0.4	0.4	0.8	0.8	0.3	0.3
MARKET TYPE									
Single-Station	(6,982)	0.2	0.1	0.3	0.3	1.1	1.1	1.4	1.4
Multi-Station	(6,786)	0.2	0.2	0.1	0.1	0.7	0.7	1.1	1.1
AM	(5,206)	0.8	0.7	0.7	0.7	1.0	1.1	0.2	0.2
FM	(7,087)	0.2	0.1	0.2	0.2	0.9	0.9	1.4	1.4

Source: Research and Programming Services

Chapter III

Public Radio by Daypart

The number of minutes of programming per hour devoted to the broad content categories by the average public radio station in FY 1982 is broken down on an hour-by-hour basis in Table III.1. Figure III.1 displays this information graphically. The total number of minutes is less than 60 per hour, because not all 228 public radio stations were on the air for 24 hours every day of the year. The figures presented are the average minutes per public radio station. Thus, in the period between 3 and 6 a.m., there was an average of less than 10 minutes of material per hour. This signifies that less than one sixth of the stations were on the air during those hours.

There were three peaks of news/public affairs content. First, at 6 to 9 a.m. (reflecting *Morning Edition*), another just around noon, and the third, about 4 to 7 p.m. (reflecting *All Things Considered*). The percentage of music aired grew throughout the broadcast day with the exception of two dips—a brief one at noontime and another between 4 and 7 p.m. Music dominated programming after 7 p.m. and comprised nearly 85 percent of what little was broadcast between midnight and 6 a.m.

Informational programming stayed at a relatively constant nine percent of all material in the morning hours before 11 a.m. Its percentage rose briefly at noon before falling to a lower level (about six percent) between 2 and 4 p.m. Between 5 and 8 p.m. informational material represented about seven minutes per hour in an average station's schedule and declined after that.

Spoken word performances were generally less than four minutes of each hour of programming except for a brief period in the early evening. In the two hours between 6 and 8 p.m. spoken word performances comprised more than 10 percent of all air time. Instructional material, which never represented much more than two percent of all material, was at its highest percentage between the school hours of 9 a.m. and 2 p.m.

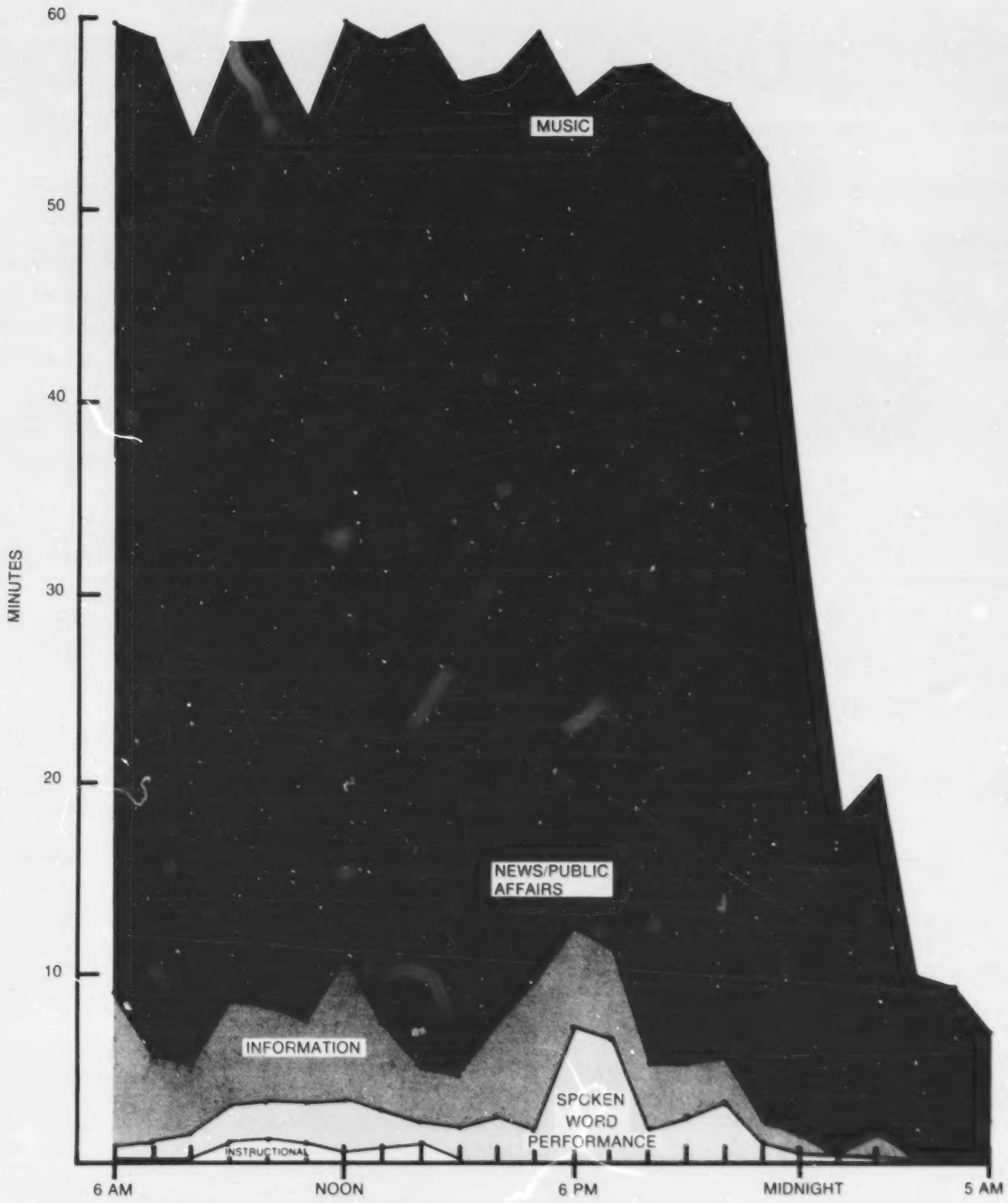
The percentage of news/public affairs and information material peaked in the late afternoon. The strongest contributor to the 3 to 7 p.m. peak for both news/public affairs and informational programming was *All Things Considered*. In Table III.2, the percentage of hours by several selected programs is presented in various dayparts. (NPR programming will be discussed in more detail in Chapter VI.) *All Things Considered* comprised 33.0 percent of the material broadcast by an average public radio station on weekdays between 3 and 7 p.m. *Morning Edition* represented an even higher proportion (37.8 percent) of the weekday broadcasts between 6 and 10 a.m.

The noontime bulges in news/public affairs and informational material are not attributable to any particular NPR programs but seem to represent a typical programming philosophy in public radio. They were evident in the FY 1980 survey as well. One difference in this year's results is the greater contribution of news/public affairs in the morning hours. This is attributable to the expansion of NPR's *Morning Edition* service. This service feeds news and public affairs material to the stations but allows them to insert their own local material as desired.

In filling out the survey forms (see Appendix C) some stations made a distinction between the material they interwove in the *Morning Edition* feed, coding it as being "locally" distributed, with that which was distributed by NPR. Other stations might simply code the entire block of programming as having a "combination" distribution. For these latter stations, it is not possible to determine precisely the percentages of the *Morning Edition* hours which originated at NPR. For the purpose of Table III.2, these "combination" hours have been included in the *Morning Edition* figures. The figures exclude those which were definitely "local" in origin. Thus the results indicate that on weekdays, 37.5 percent, or more than one third, of all material broadcast between 6 and 10 a.m. was part of this broadly defined *Morning Edition* service.

The only other NPR program to have a significant

Figure III.1
Average Minutes per Station by Content Categories by Hour of Day



Source: Research and Programming Services

impact on the average station's schedule was *Jazz Alive!*, which comprised 7.3 percent of the material broadcast between 7 p.m. and midnight on weekends.

Table III.3 shows in greater detail the makeup of the various dayparts in terms of the content categories. Because dayparts are different lengths, the average hours for each have not been presented.

Music programming comprised 80.3 percent of all weekend air time, but 63.8 percent of weekday air time. The situation was reversed for news/public affairs programs with more than twice as great a percentage broadcast on weekdays as on the weekend. Informational programming was also more common during the week (8.3 percent vs. 6.2 percent on the weekend), while spoken word performances were 3.6 percent weekdays and 4.5 percent on the weekends. Drama, however, was more prevalent on the weekends. Naturally, instructional programming was nearly absent on weekends, generally being restricted to weekdays between 9 a.m. and 3 p.m.

In Table III.4 (A through F), the variation by daypart in formats, focus, target audience, distributor, mode of transmission, and repeat is shown. Thus, concerts were broadcast more often on weekends and between 7 p.m. and midnight on weekdays than at other times. Programming *about* and *for* minorities was more frequent on weekends than weekdays, but locally distributed programming was less frequent on the weekend (52.9 percent vs. 57.6 percent for weekdays). The greatest proportion of locally distributed programming, however, was broadcast in the very late night period (over 80 percent on both weekdays and weekends at that time), followed by weekdays around noon and on weekend mornings.

TABLE III.1

Average Minutes Per Station and Percentage of Hours By Content Category By Hour of Day

	Music		News/Public Affairs		Information		Spoken Word Performance		Instructional		Total	
Hour Beginning	Mins.	%	Mins.	%	Mins.	%	Mins.	%	Mins.	%	Mins.	%
6 a.m.	23.0	39.1	27.1	46.4	8.1	13.0	0.8	1.3	0.1	0.2	59.9	100.0
7 a.m.	28.1	48.3	25.0	42.9	4.6	7.8	0.6	0.9	0.1	0.1	58.5	100.0
8 a.m.	33.0	61.7	15.2	28.5	3.6	6.6	1.4	2.7	0.3	0.5	53.5	100.0
9 a.m.	42.0	71.6	8.0	13.6	5.7	9.7	1.9	3.2	1.1	1.9	57.7	100.0
10 a.m.	45.2	76.6	5.4	9.2	5.1	8.7	2.0	3.4	1.2	2.1	58.9	100.0
11 a.m.	42.3	77.1	5.0	9.1	4.5	8.2	2.1	3.8	1.0	1.7	54.9	100.0
Noon	33.6	56.2	15.3	25.5	7.7	12.8	2.7	4.5	0.6	1.0	59.9	100.0
1 p.m.	44.2	74.2	6.3	10.4	6.6	10.8	1.9	3.1	0.9	1.4	59.9	100.0
2 p.m.	51.2	85.9	3.3	5.5	3.0	5.0	1.1	1.8	1.0	1.7	59.6	100.0
3 p.m.	48.5	85.4	3.6	6.4	2.8	4.9	1.5	2.7	0.4	0.7	56.8	100.0
4 p.m.	32.2	56.4	17.4	30.5	5.0	8.8	2.4	4.2	0.1	0.1	57.1	100.0
5 p.m.	12.4	20.9	37.1	62.7	7.9	13.4	1.7	2.9	0.1	0.1	59.2	100.0
6 p.m.	22.5	40.2	20.8	37.3	5.4	9.6	7.1	12.7	0.1	0.2	55.9	100.0
7 p.m.	39.7	69.2	6.3	11.0	4.7	8.2	6.4	11.2	0.2	0.4	57.3	100.0
8 p.m.	48.4	83.9	3.9	6.8	3.4	6.0	1.9	3.3	0.0	0.0	57.6	100.0
9 p.m.	48.2	85.8	2.6	4.7	2.9	5.1	2.3	4.1	0.1	0.2	53.8	100.0
10 p.m.	46.8	84.3	2.9	5.3	2.5	4.5	3.2	5.8	0.1	0.2	55.5	100.0
11 p.m.	48.3	92.2	1.7	3.3	1.2	2.2	1.1	2.1	0.1	0.1	52.4	100.0
Midnight	30.9	92.3	1.1	3.2	1.0	2.9	0.5	1.5	0.0	0.0	33.5	100.0
1 a.m.	17.6	96.1	0.3	1.8	0.1	0.7	0.3	1.4	0.0	0.0	18.3	100.0
2 a.m.	13.7	67.2	5.0	24.5	1.4	6.8	0.3	1.5	0.0	0.0	20.4	100.0
3 a.m.	9.2	92.2	0.5	5.0	0.2	2.1	0.1	0.7	0.0	0.0	10.0	100.0
4 a.m.	8.5	89.9	0.8	9.2	0.1	0.6	0.1	1.3	0.0	0.0	9.5	100.0
5 a.m.	4.8	68.9	1.9	27.1	0.2	0.7	0.1	1.2	0.0	0.0	7.0	100.0

Source: Research and Programming Services

TABLE III.2

Percentage of Hours By Title By Weekpart

Weekpart	All Things Considered	Morning Edition*	Jazz Alive!	NPR Playhouse	Prairie Home Companion	Other
All Weekdays	7.4%	8.9%	0.6%	0.2%	0.0%	82.8%
All Weekend	4.2	0.3	2.7	0.1	2.1	90.7

Percentage of Hours By Title By Daypart

Daypart	All Things Considered	Morning Edition*	Jazz Alive!	NPR Playhouse	Prairie Home Companion	Other
Weekday						
6 am–10 am	0.2%	37.8%	0.0%	0.0%	0.1%	62.0%
10 am– 3 pm	0.1	0.7	0.1	0.0	0.0	99.0
3 pm– 7 pm	33.9	0.4	0.2	0.3	0.0	66.1
7 pm–Mid	2.3	0.0	1.7	0.5	0.0	95.5
Mid.– 6 am	1.6	8.9	1.9	0.1	0.0	87.5
Weekend						
6 am–10 am	0.1	1.3	0.1	0.1	0.0	98.4
10 am– 3 pm	0.4	0.0	1.2	1.0	0.0	98.3
3 pm– 7 pm	17.7	0.0	1.8	0.0	4.5	76.0
7 pm–Mid.	1.0	0.0	7.3	0.2	4.3	87.2
Mid.– 6 am	0.0	0.7	2.9	0.2	0.2	95.1

* Includes *Morning Edition* hours which may not have originated from NPR.
Source: Research and Programming Services

TABLE III.3

Percentage of Hours By Daypart and Weekpart By Content Categories

Content	Weekday 6–10 a.m.	Weekday 10 a.m.–3 p.m.	Weekday 3–7 p.m.	Weekday 7 p.m.–Mid.	Weekday Mid.–6 a.m.
MUSIC	44.3%	71.2%	43.8%	81.7%	83.1%
Opera	0.4	0.5	0.4	2.4	0.3
Classical	33.2	48.9	27.4	44.5	26.0
Jazz	4.3	11.0	7.7	25.0	35.4
Contemporary	2.2	4.0	2.3	3.9	10.1
U.S. Folk	0.9	1.2	1.2	0.7	0.6
Show/Film	0.2	1.1	0.7	0.3	0.6
Other Music	3.2	4.5	4.1	5.0	10.0
NEWS/PUBLIC AFFAIRS	43.0	14.0	40.3	7.2	12.3
Local/Regional	3.2	2.7	3.4	1.5	0.6
National/International	13.6	4.8	33.0	3.7	7.5
Local/National/International	26.3	6.6	3.9	2.0	4.3
INFORMATION	10.5	9.6	10.1	5.5	3.5
Culture/Art/Reviews	4.4	2.7	3.9	1.5	1.4
History/Biography/Science	0.9	1.3	1.3	0.9	0.4
Agriculture/Weather/Sports	1.5	1.2	0.6	0.7	0.5
Other Information	3.4	4.3	4.2	2.4	1.3
SPOKEN WORD PERFORMANCE	1.4	2.9	5.5	5.4	1.0
Drama	0.1	0.7	2.9	3.3	0.3
Literature/Poetry	0.9	1.4	1.5	1.2	0.3
Other Spoken Word Performance	0.5	0.8	1.2	1.0	0.4
INSTRUCTIONAL	0.9	2.2	0.3	0.2	0.0
K-12	0.6	1.9	0.2	0.0	0.0
College/Adult	0.3	0.3	0.2	0.2	0.0

Source: Research and Programming Services

TABLE III.3 (*Continued*)

Percentage of Hours By Daypart and Weekpart By Content Categories

Content	Weekend 6–10 a.m.	Weekend 10 a.m.–3 p.m.	Weekend 3 p.m.–7 a.m.	Weekend 7 p.m.–Mid.	Weekend Mid.–6 a.m.	All Weekdays	All Weekend
MUSIC	81.5%	80.6%	66.7%	85.9%	92.8%	63.8%	80.3%
Opera	0.5	11.9	12.5	2.4	0.0	0.9	6.4
Classical	51.0	40.1	22.8	27.5	16.0	38.2	33.5
Jazz	11.6	10.7	8.5	30.4	48.4	14.2	18.6
Contemporary	2.5	2.6	3.2	3.8	13.2	3.8	3.9
U.S. Folk	2.9	2.9	9.1	10.0	1.5	1.0	5.8
Show/Film	0.4	0.7	1.2	0.8	0.1	0.6	0.7
Other Music	12.8	11.4	9.4	11.0	13.7	4.8	11.4
NEWS/PUBLIC AFFAIRS	8.0	7.0	20.4	3.9	3.5	23.5	8.9
Local/Regional	0.8	1.4	1.3	0.9	0.1	2.4	1.0
National/International	2.6	3.2	17.9	1.9	2.7	12.3	5.7
Local/National/International	4.4	2.4	1.2	1.2	0.8	8.8	2.1
INFORMATION	6.7	8.1	7.0	4.7	1.6	8.3	6.2
Culture/Art/Reviews	2.2	3.7	2.2	2.2	0.4	2.9	2.3
History/Biography/Science	1.1	1.1	0.9	0.9	0.3	1.1	0.9
Agriculture/Weather/Sports	0.4	0.7	0.7	0.7	0.0	1.0	0.7
Other Information	3.0	2.7	3.2	3.2	0.9	3.3	2.5
SPOKEN WORD PERFORMANCE	3.4	4.3	5.7	5.3	2.0	3.6	4.5
Drama	0.8	1.4	3.7	3.7	1.3	1.6	2.2
Literature/Poetry	0.5	0.4	0.4	0.4	0.2	1.2	0.4
Other Spoken Word Performance	2.1	2.6	1.7	1.7	0.6	0.8	2.0
INSTRUCTIONAL	0.4	0.1	0.1	0.1	0.0	0.8	0.1
K-12	0.1	0.0	0.0	0.0	0.0	0.7	0.0
College/Adult	0.3	0.1	0.1	0.1	0.0	0.2	0.1

Source: Research and Programming Services

TABLE III.4.A

Percentage of Hours By Format By Weekpart

Weekpart	Announcer + Records	Concert	Events	Dramatization	Newscast	Magazine	Documentary	Lecture/Talk	Call In	Other
All Weekdays	55.6%	8.8%	0.7%	2.4%	3.7%	21.1%	0.9%	4.5%	0.5%	1.9%
All Weekend	54.5	23.0	0.8	2.5	1.3	9.2	1.1	3.7	0.3	3.5

Percentage of Hours By Format By Daypart

Daypart	Announcer + Records	Concert	Events	Dramatization	Newscast	Magazine	Documentary	Lecture/Talk	Call In	Other
Weekday										
6–10 am	45.1%	1.0%	0.2%	0.3%	3.9%	45.6%	0.2%	2.3%	0.2%	1.2%
10 am–3 pm	58.6	6.7	1.1	3.7	5.0	6.7	1.5	8.8	1.0	2.5
3–7 pm	40.1	3.4	0.5	4.2	5.2	39.4	1.2	3.9	0.4	1.8
7 pm–Mid.	58.5	23.6	1.0	4.1	1.9	3.9	0.7	3.7	0.5	2.2
Mid.–6 am	79.6	4.7	0.1	0.5	1.3	12.2	0.2	0.6	0.0	0.8
Weekend										
6–10 am	75.1	7.3	0.2	1.3	1.7	6.9	0.7	3.4	0.5	3.0
10 am–3 pm	48.1	25.8	1.2	1.6	1.6	8.3	1.7	6.0	0.4	5.3
3–7 pm	34.4	28.7	1.3	3.4	1.2	22.1	1.0	4.5	0.1	3.3
7 pm–Mid.	50.0	33.8	0.7	3.8	1.0	3.5	1.4	2.1	0.5	3.3
Mid.–6 am	87.4	6.2	0.1	1.6	0.8	2.3	0.0	1.0	0.0	0.5

Source: Research and Programming Services

TABLE III.4.B

Percentage of Hours By Focus of Program By Weekpart

Weekpart	General	Handicapped	Minority	Ethnic	Women	Elderly	Teens	Children	Other
All Weekdays	95.1%	0.3%	1.7%	0.2%	0.1%	0.2%	0.3%	1.1%	0.9%
All Weekend	90.8	0.6	4.0	1.2	0.2	0.1	0.6	2.2	

Percentage of Hours By Focus of Program By Daypart

Daypart	General	Handicapped	Minority	Ethnic	Women	Elderly	Teens	Children	Other
Weekday									
6–10 am	96.6%	0.3%	1.2%	0.5%	0.0%	0.1%	0.2%	0.5%	0.6%
10 am–3 pm	93.3	0.3	1.9	0.2	0.2	0.4	0.6	2.1	1.0
3–7 pm	95.6	0.3	1.0	0.0	0.1	0.1	0.3	1.7	0.9
7 pm–Mid.	94.7	0.2	2.5	0.4	0.3	0.0	0.2	0.5	1.2
Mid.–6 am	97.4	0.4	1.5	0.0	0.0	0.0	0.0	0.0	0.7
Weekend									
6 am–10 am	88.6	1.1	4.2	1.1	0.0	0.3	0.2	1.6	2.9
10 am–3 pm	90.4	0.5	3.3	1.7	0.5	0.2	0.0	0.6	2.8
3–7 pm	90.6	0.5	4.4	1.3	0.5	0.0	0.0	0.5	2.3
7 pm–Mid.	91.6	0.5	5.2	1.0	0.0	0.0	0.0	0.0	1.6
Mid.–6 am	95.3	0.4	1.8	0.5	0.0	0.2	0.8	0.0	0.8

Source: Research and Programming Services

TABLE III.4.C

Percentage of Hours By Target Audience By Weekpart

Weekpart	General	Handicapped	Minority	Ethnic	Women	Elderly	Teens	Children	Other
All Weekdays	95.1%	0.3%	1.7%	0.2%	0.1%	0.2%	0.3%	1.1%	0.9%
All Weekend	90.8	0.6	4.0	1.2	0.2	0.1	0.1	0.6	2.2

Percentage of Hours By Target Audience By Daypart

Daypart	General	Handicapped	Minority	Ethnic	Women	Elderly	Teens	Children	Other
Weekday									
6–10 am	96.5%	0.3%	1.3%	0.5%	0.0%	0.1%	0.3%	0.5%	0.6%
10 am–3 pm	93.3	0.3	1.9	0.2	0.2	0.4	0.6	2.1	1.0
3–7 pm	95.6	0.3	1.0	0.0	0.1	0.1	0.3	1.7	0.9
7 pm–Mid.	94.7	0.2	2.5	0.4	0.3	0.0	0.2	0.5	1.2
Mid.–6 am	97.4	0.4	1.5	0.0	0.0	0.0	0.0	0.0	0.7
Weekend									
6–10 am	88.6	1.1	4.2	1.1	0.0	0.3	0.2	1.6	2.8
10 am–3 pm	90.4	0.3	3.3	1.7	0.5	0.2	0.0	0.6	2.7
3–7 pm	90.6	0.5	4.4	1.3	0.5	0.0	0.0	0.5	2.3
7 pm–Mid.	91.6	0.5	5.2	1.0	0.0	0.0	0.0	0.0	1.6
Mid.–6 am	95.3	0.4	1.8	0.5	0.0	0.2	0.8	0.0	0.8

Source: Research and Programming Services

TABLE III.4.D

Percentage of Hours By Distributor By Weekpart

Weekpart	NPR	Local	Other Public Radio Sta.	Commercial	Syndicator	Public TV Sta.	Combination	Other
All Weekdays	25.4%	57.6%	5.1%	1.4%	6.3%	0.2%	3.5%	0.4%
All Weekend	23.0	52.9	12.0	2.0	7.9	0.3	1.3	0.7

Percentage of Hours By Distributor By Daypart

Daypart	NPR	Local	Other Public Radio Sta.	Commercial	Syndicator	Public TV Sta.	Combination	Other
Weekday								
6–10 am	38.9%	45.7%	3.7%	0.8%	2.4%	0.2%	8.0%	0.3%
10 am–3 pm	11.4	70.7	6.1	1.0	6.3	0.1	3.9	0.6
3–7 pm	42.9	45.5	4.4	0.6	4.0	0.3	1.8	0.5
7 pm–Mid.	18.1	56.7	7.2	3.3	12.5	0.5	1.4	0.3
Mid.–6 am	15.6	77.4	1.5	0.7	3.5	0.0	1.2	0.1
Weekend								
6–10 am	9.4	69.2	11.2	0.5	5.7	0.0	3.0	0.8
10 am–3 pm	26.1	45.4	11.6	3.5	11.1	0.2	1.2	0.8
3–7 pm	38.1	35.7	14.2	3.0	7.2	0.3	0.8	0.8
7 pm–Mid.	22.9	50.8	14.5	1.1	8.8	0.7	0.8	0.5
Mid.–6 am	9.2	85.0	2.8	0.4	2.0	0.0	0.4	0.2

Source: Research and Programming Services

TABLE III.4.E

Percentage of Hours By Mode of Transmission By Weekpart

Weekpart	Stereo	Stereo Simulcast	Mono	Mono Simulcast	Quad
All Weekdays	68.4%	1.3%	29.6%	0.5%	0.1%
All Weekend	80.3	1.0	17.6	0.7	0.1

Percentage of Hours By Mode of Transmission By Daypart

Daypart	Stereo	Stereo Simulcast	Mono	Mono Simulcast	Quad
Weekday					
6–10 am	51.4%	0.5%	47.8%	0.2%	0.1%
10 am–3 pm	77.1	1.2	21.1	0.5	0.1
3–7 pm	50.7	0.9	47.8	0.5	0.1
7 pm–Mid.	84.0	2.1	13.1	0.5	0.2
Mid.–6 am	80.1	2.4	16.5	0.9	0.0
Weekend					
6–10 am	82.3	0.6	16.4	0.7	0.0
10 am–3 pm	80.3	1.3	17.6	0.8	0.0
3–7 pm	68.4	0.8	30.3	0.5	0.0
7 pm–Mid.	86.0	1.0	11.8	0.8	0.4
Mid.–6 am	87.5	1.3	10.0	1.0	0.2

Source: Research and Programming Services

TABLE III.4.F

Percentage of Hours By Repeat From Previous Two Weeks By Weekpart

Weekpart	No Repeat	Repeat From Previous Two Weeks
All Weekdays	97.5%	2.5%
All Weekend	97.4	2.6

Percentage of Hours By Repeat From Previous Two Weeks By Daypart

Daypart	No Repeat	Repeat From Previous Two Weeks
Weekday		
6–10 am	98.2%	1.8%
10 am–3 pm	97.5	2.5
3–7 pm	97.4	2.6
7 pm–Mid.	96.8	3.2
Mid.–6 am	98.0	2.0
Weekend		
6–10 am	97.4	2.6
10 am–3 pm	97.1	2.9
3–7 pm	97.2	2.8
7 pm–Mid.	97.1	2.9
Mid.–6 am	100.0	0.0

Source: Research and Programming Services

Chapter IV

Music and News/Public Affairs Programming

Chapter II demonstrated that, in FY 1982, 87.8 percent of all programming hours consisted of music or news/public affairs. Since these two categories account for a great deal of air time, they will be discussed in further detail.

Music accounted for 68.5 percent of all air time, or an average of 12.9 hours per day per station in FY 1982. Table IV.1 gives a breakdown of the distinct types of music broadcast. The majority (53.6 percent) was classical music excluding opera, which represented 3.6 percent of all music hours. The second most aired was jazz, comprising over one fifth (22.8 percent) of the music broadcast on public radio stations. Contemporary music contributed (5.6 percent), while folk and other types added up to 14 percent. In Chapter III it was noted that jazz was most common in the evening (after 7 p.m.) and in late night (after midnight) programming.

Certain NPR programs were musical but these did not really account for a significant percentage of all music programming. (See Table IV.2.)

In comparing the transmission mode of music programs versus all programs, it was found that the percentage of stereo broadcasting among music programs was higher. Table IV.3 shows that 91.1 percent of all music hours were broadcast in stereo compared to 73 percent of all programming.

Strictly local or regional newscasts accounted for 10.5 percent of all news/public affairs hours, while national/international newscasts accounted for 53.9 percent. (See Table IV.4.) For this survey, *All Things Considered* was coded as national/international news. This, of course, has a significant impact on the figures above since *All Things Considered* accounted for more than one quarter (29.2 percent) of all news/public affairs hours.

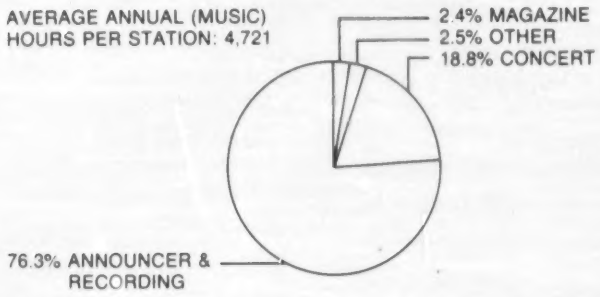
Tables IV.6 through IV.9 and Figures IV.1 through IV.4 compare music and news/public affairs programming. News/public affairs programming will be considered first.

As illustrated in Table IV.7 and Figures IV.3 and IV.4, NPR distributed 63.5 percent of all news/public affairs hours compared to 11.2 percent of music programming. The impact of *Morning Edition* is distributed between NPR and the combination category, which made up 5.8 percent of the news/public affairs hours. Together, the NPR and combination hours of *Morning Edition* made up 27.3 percent of all news/public affairs hours. In comparison to 1980, NPR has supplied an increasing percentage of news/public affairs (63.5 percent vs. 54.5 percent) and a slightly reduced percentage of music (11 percent vs. 13 percent). Twenty-four point one percent of news/public affairs hours originated locally compared to 69.2 percent of music programming. The only other major contribution to either music or news broadcasting was made by other public radio sources and outside syndicators which distributed 7.7 percent and 7.8 percent hours of music, respectively, in FY 1982.

The majority of news/public affairs hours (67 percent) was in magazine format (see Table IV.6 and Figure IV.2), while traditional newscasts accounted for 14.5 percent and the talk/lecture format comprised an additional 7.6 percent. By contrast, over three-quarters of the music hours (76.3 percent) were announcers with recordings (Table IV.6 and Figure IV.1), while most of the remaining music material (18.8 percent) consisted of concerts. While the musical format percentages were within a few points of those in 1980, the news/public affairs data for 1982 indicate an increased reliance on magazine format (67 percent vs. 55.4 percent) and a decreased use of standard newscasts (14.5 percent vs. 18.7 percent) and talk/lecture format (7.6 percent vs. 11 percent).

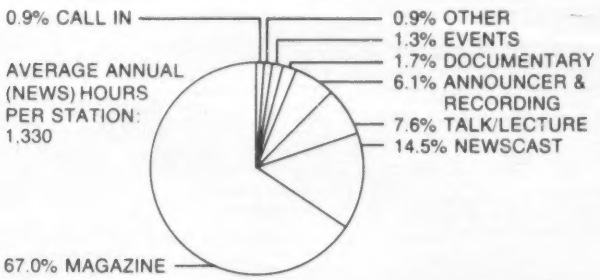
Table IV.8 shows the percentage of music and news/public affairs hours by use of repeats. There were virtually no repeat hours for either category. In the music category, 98.4 percent of hours had no repeats and the news/public affairs category had 96.6 percent no repeat hours.

Figure IV.1
Percentage of Music Hours by Format



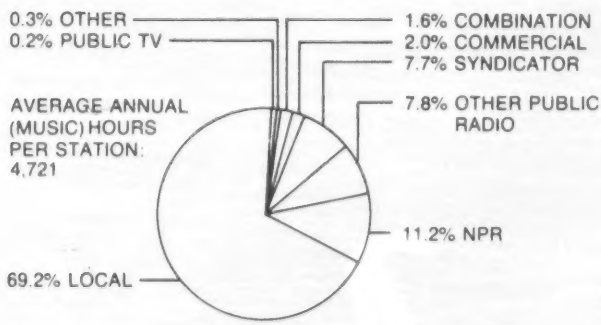
Source: Research and Programming Services

Figure IV.2
Percentage of News/Public Affairs Hours by Format



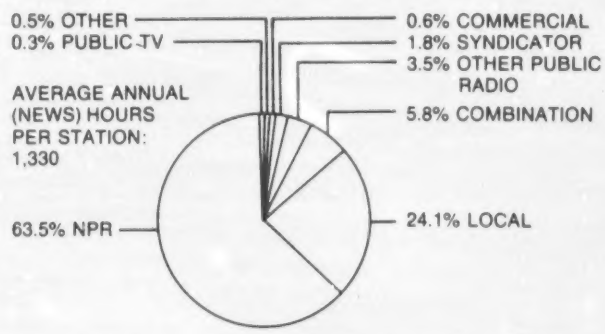
Source: Research and Programming Services

Figure IV.3
Percentage of Music Hours by Distributor



Source: Research and Programming Services

Figure IV.4
Percentage of News/Public Affairs Hours by Distributor



Source: Research and Programming Services

TABLE IV.1

Percentage of All Music Hours By Musical Category

	Average Annual Hrs. Per Station	Percentage of Music Hours
Opera	170	3.6%
Classical	2,532	53.6
Jazz	1,078	22.8
Contemporary	263	5.6
U.S. Folk	163	3.4
International Folk	64	1.4
Show or Film Music	43	0.9
Religious	28	0.6
Other Music	387	8.2

Source: Research and Programming Services

TABLE IV.2

Percentage of Music Hours By Selected Programs

Title	Percentage
Jazz Alive!	1.8%
Morning Edition	1.4
Prairie Home Companion	0.9

Source: Research and Programming Services

TABLE IV.3

Percentage of Music Hours By Mode of Transmission

Mode of Transmission	Percentage Music	Percentage Total
Stereo	89.6%	71.8%
Stereo Simulcast	1.5	1.2
Mono	8.3	26.3
Mono Simulcast	0.5	0.6
Quadraphonic	0.2	0.1

(Note: 2.0 percent of music programming time consisted of simulcasts.)
Source: Research and Programming Services

TABLE IV.4

Percentage of News/Public Affairs Hours By Program Type

Program Type	Percentage Hours
Local/Regional News	10.5%
National/International News	53.9
Local/National/International News	35.6

Source: Research and Programming Services

TABLE IV.5

Percentage of News/Public Affairs Hours By Certain NPR Programs

Title	Percentage Hours
All Things Considered	29.2%
Morning Edition*	27.3
All Others	43.4

* Includes *Morning Edition* hours which may not have originated from NPR.
Source: Research and Programming Services

TABLE IV.6

Percentage of Music and News/Public Affairs Hours By Format

Format	Music Hours	News/Public Affairs Hours	Total Hours
Announcer with Recording	76.3%	6.1%	55.3%
Concert	18.8	—	12.9
Events	—	1.3	0.7
Dramatization	—	0.1	2.4
Newscast	—	14.5	3.0
Magazine	2.4	67.0	17.7
Documentary	0.2	1.7	0.9
Talk/Lecture	0.5	7.6	4.3
Call-In	0.0	0.9	0.5
Other	1.8	0.8	2.3

Source: Research and Programming Services

TABLE IV.7

Percentage of Music and News/Public Affairs Hours By Distributor

Distributor	Music Hours	News/Public Affairs Hours	Total Hours
NPR	11.2%	63.5%	24.7%
Local	69.2	24.1	56.3
Other Public Radio	7.8	3.5	7.1
Commercial	2.0	0.6	1.6
Syndicator	7.7	1.8	6.8
Public TV	0.2	0.3	0.2
Combination	1.6	5.8	2.8
Other	0.3	0.5	0.5

Source: Research and Programming Services

TABLE IV.8

Percentage of Music and News/Public Affairs Hours By Repeat

Repeat	Music Hours	News/Public Affairs Hours	Total Hours
No Repeat	98.4%	96.6%	97.5%
Repeat From Previous Two Weeks	1.6	3.3	2.5

Source: Research and Programming Services

Chapter V

Informational, Spoken Word, Instructional, and Special Interest Programming

In FY 1982, informational programming comprised 7.7 percent of all air time for an average of 1.5 hours per station per day. Table V.1 gives the breakdown of this programming into the various subcategories. More than one third (35 percent) of this type of material fell into the culture/art/reviews category with considerably smaller portions distributed among other topics.

Two NPR programs contributed significantly to the total of informational material (20.8 percent) aired on public radio stations in FY 1982. (See Table V.3.) *All Things Considered* accounted for 9.7 percent and *Morning Edition*, including the portions coded by stations as originating in combination (i.e., from both NPR and local sources), comprised 11.1 percent.

Spoken word performances contributed under 45 minutes to the average station's broadcast day and under one half (46.5 percent) was drama and about one quarter (24.5 percent) was poetry and other literature readings (see Table V.2). NPR programs contributed 6.6 percent of all spoken word performance hours (see Table V.3).

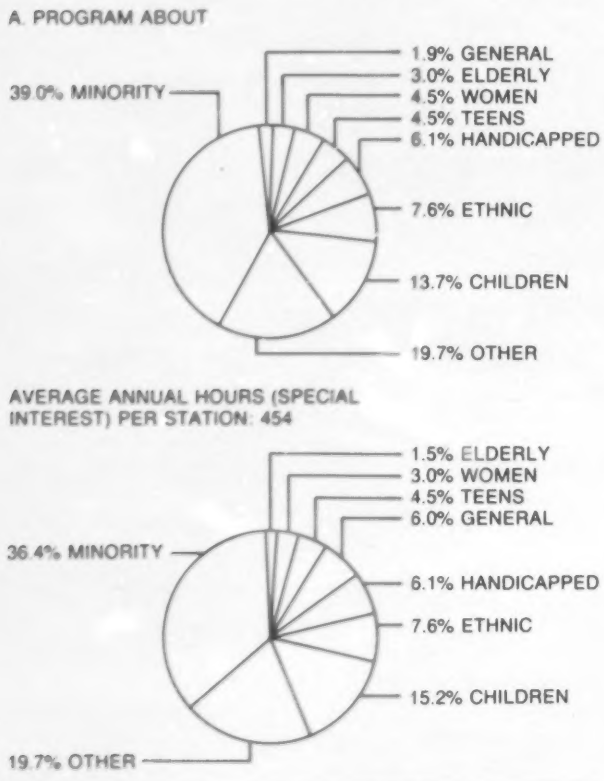
Of the very small portion of instructional material on public radio stations (less than seven minutes per station per day on average) in FY 1982, the vast majority (73.5 percent) of all instructional hours were intended for children not beyond high school level (see Table V.4).

Two survey questions concerning programming involved special groups. The first asked if the program in question was about any of the special groups; and the second asked if the program had special groups as a target audience. Special interest programming accounted for 6.6 percent of all air time in FY 1982.

Figure V.1 and Table V.5 show the breakdown of special interest programming in terms of the focus or target groups. More than one third (39 percent) of the special interest programming broadcast time focused on one of the following CPB-defined minorities: blacks, Hispanics, Asian/Pacific Islanders, or American Indians. More than one third (36.4 percent) of all special interest programming had one of these minorities as a target audience. The other category with a large percentage of target programming was children. Among other groups *about/for* whom special interest programming was intended were women, other ethnic and religious groups, and the unemployed.

Tables V.6 through V.8 break down the different types of programming by format, distribution, and repeat or not. For example, 37.4 percent of the informational air time was in magazine format (i.e., *All Things Considered*) and 38.7 percent was from NPR, while 42.6 percent originated locally. Five point three percent of the instructional material came from NPR, another 12 percent from other public radio sources, and local distribution accounted for 23.5 percent. Less than one fourth (22.1 percent) of special interest programming hours came from NPR, 5 percent from other public radio sources and 59.6 percent originated locally. As for programs repeated from the previous two weeks, these comprised about one quarter of the instructional material, and the proportions of the informational special interest and spoken word programming ranged from 0.1 percent to 9.0 percent (see Table V.8).

Figure V.1
Percentage of Hours of Special Interest Programming by Focus of Program and Target Audience



Source: Research and Programming Services

TABLE V.1

Percentage of Total Information Hours By Information Category

Category	Percentage Hours
Culture/Art/Reviews	35.0%
History/Biography	7.3
Science	5.3
Agriculture/Weather	5.4
Sports	6.0
Station Info/Fund Raising	6.0
Other Information	35.0

Source: Research and Programming Services

TABLE V.2

Percentage of Total Spoken Word Performance Hours By Category

Category	Percentage Hours
Drama	46.5%
Literature/Poetry	24.5
Comedy/Variety/Satire	14.9
Other Spoken Word Performance	14.2

Source: Research and Programming Services

TABLE V.3

Percentage of Information and Spoken Word Performance Hours By NPR Programs

Title	Percentage of Total Information Hours	Percentage of Total Spoken Word Performance Hours
All Things Considered	9.7%	1.4%
Morning Edition	11.1*	1.1*
NPR Playhouse	—	4.1

* Includes MORNING EDITION hours which may not have originated from NPR.
Source: Research and Programming Services

TABLE V.4

Percentage of Instructional Hours By Instructional Category

Category	Percentage Total Instructional Hours
K through 12	73.5%
College Credit	16.0
Continuing Education	10.5

Source: Research and Programming Services

TABLE V.5

Percentage of Special Interest Hours By Focus or Target Group

	Program About	Program For
General	1.9%	6.0%
Handicapped	6.1	6.1
Minority	39.0	36.4
Ethnic	7.6	7.6
Women	4.5	3.0
Elderly	3.0	1.5
Teens	4.5	4.5
Children	13.7	15.2
Other	19.7	19.7

Sources: Research and Programming Services

TABLE V.6

Percentage of Hours of Information, Spoken Word Performance, Instructional, and Special Interest Programming By Format

Format	Information Hours	Spoken Word Performance Hours	Instructional Hours	Special Interest Hours	Total Hours
Announcer with Recording	19.9%	6.9%	0.3%	48.0%	55.3%
Concert	0.1	0.1	—	5.6	12.9
Events	4.5	0.8	—	0.6	0.7
Dramatization	0.9	59.8	6.8	7.3	2.4
Newscast	2.9	—	—	1.9	3.0
Magazine	37.4	5.3	1.3	16.0	17.7
Documentary	5.7	1.6	0.6	2.0	0.9
Lecture/Talk	21.1	10.6	67.1	10.5	4.3
Call-In	2.5	1.2	1.4	1.6	0.5
Other	5.1	13.7	22.5	6.4	2.3

Source: Research and Programming Services

TABLE V.7

Percentage of Hours of Information, Spoken Word Performance, Instructional, and Special Interest Programming By Distributor

Distributor	Information Hours	Spoken Word Performance Hours	Instructional Hours	Special Interest Hours	Total Hours
NPR	38.7%	47.3%	5.3%	22.1%	24.7%
Local	42.6	19.3	23.5	59.6	56.3
Other Public Radio	5.5	14.7	12.0	5.0	7.1
Commercial	1.1	0.6	0.0	0.6	1.6
Syndicator	6.6	14.8	9.6	3.9	6.8
Public TV	0.2	1.1	0.0	0.2	0.2
Combination	4.3	0.6	46.8	7.9	2.8
Other	1.1	1.6	2.8	0.7	0.5

Source: Research and Programming Services

TABLE V.8

Percentage of Hours of Information, Spoken Word Performance, Instructional, and Special Interest Programming By Repeat From Previous Two Weeks

Repeat	Information Hours	Spoken Word Performance Hours	Instructional Hours	Special Interest Hours	Total Hours
No Repeat	95.8%	91.0%	76.5%	99.1%	97.5%
Repeat From Previous Two Weeks	4.2	9.0	23.5	0.1	2.5

Source: Research and Programming Services

Chapter VI

NPR and Locally Distributed Programming

Of all the hours broadcast by an average station in FY 1982, 1,702 hours (24.7 percent) were distributed by NPR, an increase of 31 hours from FY 1980. Annually, 3,880 hours originated locally, an increase of 116 hours, or 3.1 percent, from FY 1980. Thus, local programming accounted for 56.3 percent of all air time in FY 1982.

On the survey form certain NPR programs were precoded to tabulate their occurrence in the stations' schedules. Table VI.1 gives the program titles and percentages of total NPR hours and of all hours.

All Things Considered accounted for 6.4 percent of all air time and 26.1 percent of NPR-distributed hours. As was seen in Chapters IV and V, *All Things Considered* comprised 29.2 percent of news/public affairs programs and 9.7 percent of the hours of informational programming. The hours of *Morning Edition* that were coded as being purely from NPR (excluding those coded as "combination") accounted for 5.9 percent of all air time and 23.9 percent of all NPR-distributed air time. *Jazz Alive!* represented 1.2 percent of all air time and 5 percent of the NPR-distributed hours. In Chapter III it was seen that *Jazz Alive!* constituted more than 7 percent of material broadcast on weekends between 7 p.m. and midnight.

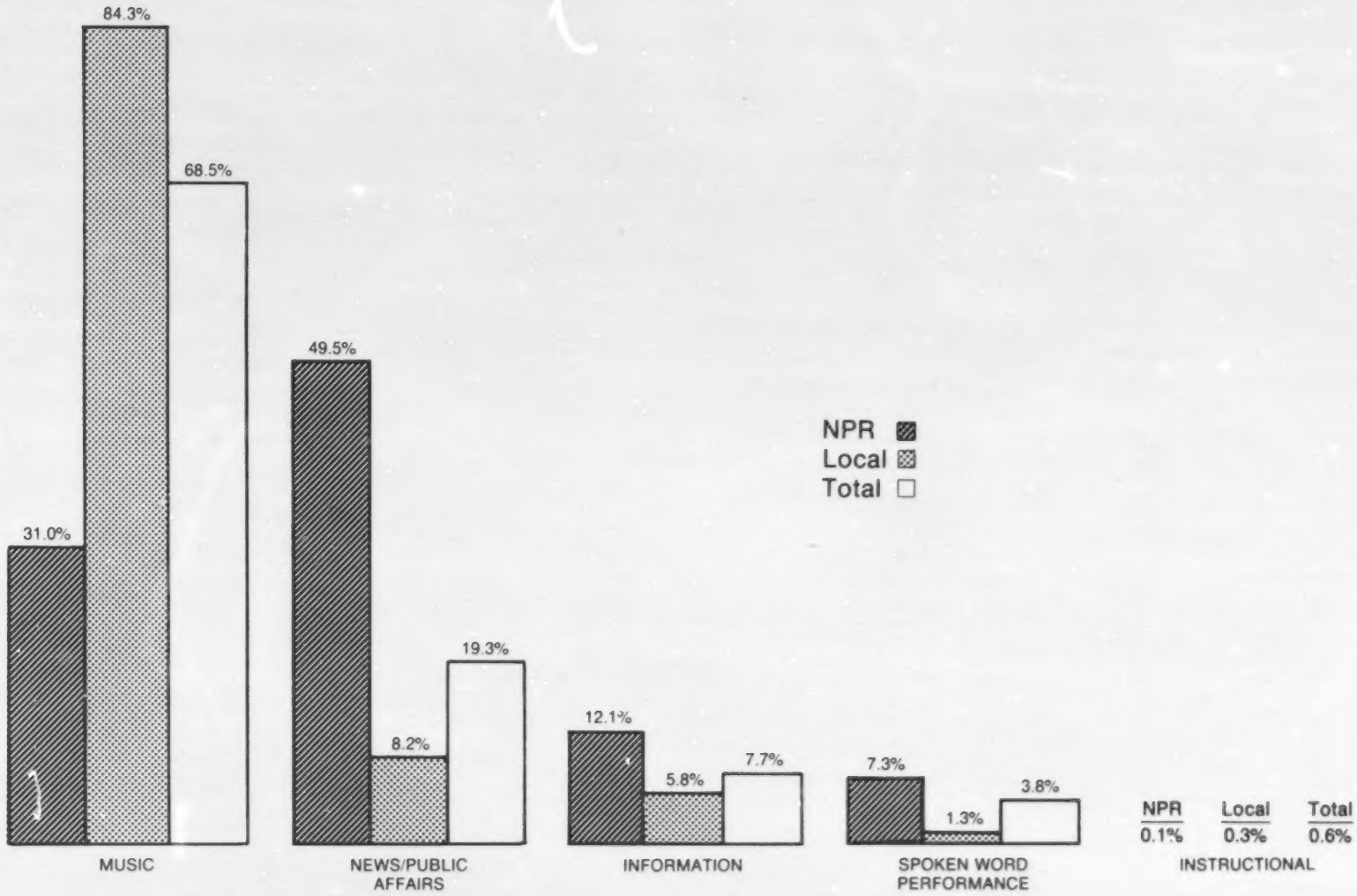
Tables VI.2 through VI.4 show the comparisons between NPR, local, and total air time by content, format, and repeats. These tables show that local programming consisted of music to a larger degree than total programming. NPR programming consisted of news/public affairs and information programming to a greater extent than the others. Specifically, music comprised 84.3 percent of the hours of locally distributed material, compared to only 31 percent of the NPR material and 68.5 percent overall. (See Figure VI.1.) Among local programming, the percentages of each of the music categories followed the same pattern as total air time. In local programming, classical music and jazz were still the most frequent (41 percent and 22.5 percent, respectively), but there was also a fairly large percentage of contemporary music (6.5 percent).

News/public affairs and information, including *All Things Considered* and *Morning Edition*, accounted for a much larger percentage of the NPR-distributed hours than they did in general. Specifically, 49.5 percent of NPR hours were news/public affairs, compared to only 8.2 percent of the locally distributed material. For informational programming, the respective figures were 12.1 percent for NPR and 5.8 percent for local material.

In terms of the different program formats, a greater percentage of NPR hours consisted of concerts (21 percent) and dramatizations (6 percent) than was the case in general (12.9 percent and 2.4 percent, respectively). There was also a higher percentage of lecture/talk shows on NPR (4.8 percent). The highest percentage was in magazine format—55.3 percent—the result, again, of two NPR programs. For locally distributed programs, announcer with recordings dominated the format categories, comprising 84.3 percent of the local material, compared to 55.3 percent of all material.

In terms of repeats, there were some repeats for NPR hours (4.6 percent), but virtually no repeats for local hours (0.7 percent). (See Table VI.4.)

Figure VI.1
Percentage of NPR Hours, Locally Distributed Hours, and Total Hours by Content Categories



Source: Research and Programming Services

TABLE VI.1

Percentage of NPR Hours By Title

Title	NPR Hours	Total Hours
All Things Considered	26.1%	6.4%
Morning Edition*	23.9	5.9
Jazz Alive!	5.0	1.2
NPR Playhouse	0.6	0.2

* Excludes MORNING EDITION hours which did not originate from NPR.
Source: Research and Programming Services

TABLE VI.2

Percentage of NPR and Locally Distributed Hours By Content Categories

Content	NPR Hours	Local Hours	Total Hours
MUSIC	30.8%	84.3%	68.5%
Opera	3.5	1.1	2.5
Classical	17.0	41.0	36.7
Jazz	8.5	22.5	15.6
Contemporary	0.3	6.5	3.8
U.S. Folk	0.2	2.3	2.4
Show/Film	0.1	0.9	0.6
Other Music	1.2	9.7	6.6
NEWS/PUBLIC AFFAIRS	49.5	8.2	19.3
Local/Regional	0.7	2.9	2.0
National/International	36.4	0.8	10.3
Local/National/International	12.1	4.5	6.9
INFORMATION	12.1	5.8	7.7
Culture/Art/Reviews	4.8	1.8	2.7
History/Biography/Science	1.6	0.5	1.9
Agriculture/Weather/Sports	0.5	1.1	0.9
Other Information	5.1	2.4	3.1
SPOKEN WORD PERFORMANCE	7.3	1.3	3.8
Drama	4.8	0.2	1.8
Literature/Poetry	0.9	0.5	0.9
Other Spoken Word Performance	1.6	0.5	1.1
INSTRUCTIONAL	0.1	0.3	0.6
K-12	0.1	0.1	0.5
College/Adult	0.0	0.2	0.2

Source: Research and Programming Services

TABLE VI.3

Percentage of NPR and Locally Distributed Hours By Format

Format	NPR Hours	Local Hours	Total Hours
Announcer + Recording	5.7%	84.3%	55.3%
Concert	21.0	1.9	12.9
Events	0.8	0.8	0.7
Dramatization	6.0	0.4	2.4
Newscast	1.4	3.9	3.0
Magazine	55.3	3.9	17.7
Documentary	2.4	0.2	0.9
Lecture/Talk	4.8	2.5	4.3
Call-In	0.2	0.7	0.5
Other	2.3	1.6	2.3

Source: Research and Programming Services

TABLE VI.4

Percentage of NPR and Locally Distributed Hours By Repeat From Previous Two Weeks

Repeat	NPR Hours	Local Hours	Total Hours
No Repeat	95.4%	99.3%	97.5%
Repeat From Previous Two Weeks	4.6	0.7	2.5

Source: Research and Programming Services

Appendix A

Survey Method and Operations

Sample Selection

For the purpose of this survey, 228 public radio stations were surveyed on seven predesignated days. The sample year—FY 1982—was divided into seven segments, 52 days each. Within each segment, stations were randomly assigned to one of the 52 days. Thus, the sample for each station was spread over a 364-day "sample year" (excluding October 1, 1981) and programming from all 364 days was sampled. An additional constraint was that the seven days selected for each station had to represent the seven days of the week (Sunday, Monday, Tuesday, etc.), although not necessarily in that order. Therefore, the total sample covered an equal number of schedules for each weekday—e.g., there were 228 Wednesdays in the sample, with each station represented once.

The sample was generated by the computer according to the following rules: (1) the 364 days of the sample year were numbered and divided into seven segments of 52 days each; (2) within the first segment, each station was randomly assigned (by a random number generator) one of the 52 dates; (3) for the second segment, each station was once again randomly assigned one of the 52 dates; however, the date was replaced by another random selection if it fell on the same day of the week as the first sample date; (4) station-by-station sample selection was repeated in this fashion for the remaining segments of the year. Days of the week that had already been chosen for a given station were not allowed to recur, but the sample was otherwise random within each segment of the year.

In summary, the sample had the following characteristics:

- Each day of the sample year was represented, and each had an equal probability of being chosen.
- The sample of each station was spread over the seven segments of the whole year.
- Each station was sampled once for each day of the week.
- There was an equal number of sample dates for each day of the week, one for each station.

Response Rate

The original sampling included seven dates for each of 228 stations, or 1,596 station-days. The results included data from 1,034 station-days. Thus, the rate of response was 64.8 percent of the station-days in the sample.

Estimates of Annual Averages

The seven sample days (one week) assigned each station represented $\frac{7}{365}$ths of its sample year schedule. Estimated annual averages were calculated by multiplying occurrences in the sample by $\frac{365}{7}$ after correcting for nonresponse (The survey response rate was 64.79 percent). The annual per-station average was obtained by taking the estimated annual average and dividing by the number of stations. For example, the survey yielded 19,524 hours of material, representing 1,034 of the 1,596 possible station days in the sample. Correcting for nonresponse by a factor of $\frac{1596}{1034}$ yields 30,136 hours in the sample frame. Multiplying by $\frac{365}{7}$ generates 1,571,361 annual hours, or 6,892 hours per station in FY 82.

Survey Operations

The survey items and methodology were approved by CPB's Office of Communication Research during the summer of 1979. Prior to the inception of the survey in FY 1981, representatives of the following groups met to discuss and refine draft survey instruments: Research & Programming Services, National Public Radio; and Computer Information Services, Communication Research, Radio Activities, and Educational Activities, CPB.

The original list of stations was made from CPB records.

Envelopes prepared prior to the survey were addressed to program managers with labels from the CPB computerized address file. Each contained a survey

code sheet, two response sheets, an instruction sheet, a cover letter, and a business-size return envelope. Computer-printed gummed labels were prepared and affixed to the response sheets to indicate the name of the station, the date and day for which there was to be a report and the code numbers for the station and the sample date. Packets were prepared for every station-day in the survey (i.e., seven for each station), sorted chronologically by date to be surveyed and grouped by each week in the survey period. The packets were mailed once a week seven to 14 days ahead of the survey date in question.

A master schedule of survey dates and stations was prepared. As responses arrived, they were tallied against their schedule. If no response was received within five weeks, a follow-up packet was sent. The follow-up packet contained all the survey materials plus a special follow-up cover letter (see Appendix C). Following a second five-week period, the assistant project director either sent out a second follow-up letter or telephoned the station based on previous contacts with the stations. If earlier survey dates had been late or were accompanied by a letter or comment about the survey, a personal follow-up letter was written. If there had been no response at all from the station, a telephone call was made.

Starting November 1982, all stations that had not returned one or more of the survey forms were telephoned, and many agreed to return the forms as soon as possible. A few indicated that the survey was too great a burden, and they were asked to send copies of their logs for the appropriate dates.

The survey year was divided into seven equal segments. Completed surveys from a given segment were manually edited. Precoded program identification numbers were added for a few NPR programs. The program starting times were converted to a 24-hour clock where the a.m./p.m. system had been used. Illogical codes were corrected. The forms were designed to be used directly by keypunchers; thus, the editor had to ensure that there were no ambiguities or illegal codes.

The data were keypunched and verified by a commercial service and processed through a computer editing scheme that searched for logical errors (e.g., a news/public affairs program coded as being in the concert format). With over 19,500 cases to be processed, the editing routine identified relatively few problems and almost all of these seemed to be clerical errors—typically column shifts. It proved to be especially important to correct these column shifts because they might indicate 600 minutes of the wrong program type instead of 60 minutes of the appropriate program type.

Another computer program overrode coding of program types for the predefined NPR programs so that they were coded consistently for all the stations. For the daypart analysis in Chapter III another computer program converted the programs that began in one clock hour and ended in the next (e.g., a 45-minute program starting at 8:40 and ending at 9:25); to two or more sections that started and ended in the same clock hour (e.g., a 20-minute program starting at 8:40 and a 25-minute program starting at 9:00).

The edited data were processed by standard analyses available in the Statistical Package for the Social Sciences (SPSS).

There was a low percentage (less than five percent) of missing data for any given variable, although in some cases "other" was a valid response. It was assumed that missing data were distributed in proportion to the responses given. Annual average hours were calculated as described in Chapter I. In cases of cross-tabulation, missing data increased as a function of the two or three variables used, and it was assumed that single variate proportions were proper, and totals were adjusted to match marginal values determined by a frequency count of each variable.

The survey covered six variables about stations, three about the date (school-in-session, time of year, and day of week) and eight about programs (with five content categories defined). All possible combinations of two or more variables would have required an encyclopedic compendium of data. Editorial judgment was shared by the project staff and representatives of CPB. Variables and relationships to be studied were chosen and additional computer analyses were called for when the data indicated new areas to be studied further. In the end, the basic analyses specified by the project proposal were made and many additional analyses and categories were used.

Appendix B

Computation of Standard Error

The sample design of this survey was not a simple random sample. Programs were clustered, that is, all programs for a single station-day were taken together. Days were chosen from seven segments of the year and the sample was stratified to include a sampling of seven dates for each station. A simple random sample would have randomly chosen individual programs from among the 1.4 million hours of material transmitted by all stations.

Since the sample was not randomly selected, it is improper to compute variance for a given proportion by the formula $V = pq/N$. The sampling technique used for this project was identical to that used in producing the reports *Public Television Program Content: 1974* and *Public Television Programming By Category: 1976*. The appropriate formula for estimating variance was designed for those projects—and therefore applies to this project—by Dr. David Brillinger, Department of Statistics, University of California at Berkeley.

Under a plan that was approved for those projects by the National Center for Education Statistics, a figure known as Design Effect was computed. (See Estimating Variance section.) Design Effect of variance (DEFFv) is the variance computed by the appropriate formula divided by the pq/N estimation of variance for the same proportion. (See discussion in Kish, *Survey Sampling*, Wiley, 1965.) Design Effect on the standard error (DEFFse) is simply the square root of DEFFv, just as standard error is the square root of variance.

The average value of DEFFse (which is 1.37) can be used to compute the standard error by multiplying the simple formula for standard error (the square root of pq/N) by the value 1.37. This has been done in Appendix Table B.2 for certain values of p, q, and N.

DETERMINING STANDARD ERRORS FOR THIS SURVEY

Appendix Table B.1. can be used to determine the appropriate value of N for the different categories in the tables in the main body of this report. Using the correct N, Appendix Table B.2. can then be used to compute the standard error for a given proportion that appears in the table.

In each chapter of this report tables appear which list several categories (e.g., community, university, etc.) or which are restricted to one or more categories (e.g., Music, NPR, etc.). For a given category, these tables list the proportion of air time taken by one of several types of programming (e.g., formats). Consider, for example, Table II.2 in Chapter II. It indicates that among community licensees, 14.7 percent of their air time was in concert format. To compute the standard error in this number, proceed as follows:

Use the section of Appendix Table B.1 which is concerned with Chapter II. Find the number associated with community licensees. In this case the value if 3,028. Now use this number to find the closest row in Appendix Table B.2., in this case the row labelled "4000." Then find the column which most closely matches the proportion in question. In our example 14.7 percent is closest to "15 percent or 85 percent." The cell which is at the intersection of the correct row and column is the estimated standard error of the proportion. In the example given, the intersection of "4000" and "15 percent or 85 percent" is .77, which is the standard error of the proportion of community licensee hours in the concert format. When a proportion or value of number falls in between two rows or columns,

interpolation may be used to obtain a more precise value. Interpolation from percentages to total hours may also be used if the reader wishes to obtain standard errors for these totals.

The chances are 68 out of 100 that an estimate from this sample would differ from a complete count—every program for every station—by less than the estimated standard error. The chances are 95 out of 100 that the difference would be less than twice the standard error and about 99 out of 100 that it would be no more than 2.5 times as large.

Continuing with the example, the .77 in Appendix Table B.2. indicates that the standard error is approximately ± .77 percentage points. The proportion of community licensee hours in the concert format should be interpreted as ranging between 13.93 percent and 15.47 percent (i.e., 14.7 percent ± .77) by chance at one standard error.

ESTIMATING VARIANCE

Let $h = 1, \ldots, H\ (=21)$ index the groups of broadcasters (seven per Latin Square). Let $i = 1, \ldots 7$ index the broadcasters within each group. Let $j = 1, \ldots 7$ index the day types. Let $k = 1, \ldots 7$ index the seasons. Let x_{hijk} denote the observed number of broadcast hours (or programs) in season k, on a day type j, by the i-th broadcaster of group h. Likewise let y_{hijk} denote the observed number of broadcast hours (or programs) of a given type (e.g., "instructional"). Our estimate of the proportion of time (or programs) of a given type is now

$$p = \sum_{h=1}^{H} \sum_{i=1}^{7} \sum_{j=1}^{7} \sum_{k=1}^{7} y_{hijk} \times \sum_{h=1}^{H} \sum_{i=1}^{7} \sum_{j=1}^{7} \sum_{k=1}^{7} x_{hijk}$$

Turning to the problem of estimating the variance of p, let

$$\bar{x}_{hi\cdot\cdot} = \frac{1}{7} \sum_{j,k} x_{hijk}$$

$$\bar{x}_{h\cdot\cdot k} = \frac{1}{7} \sum_{i,k} x_{hijk}$$

$$\bar{x}_{h\cdot j\cdot} = \frac{1}{7} \sum_{i,k} x_{hijk}$$

$$\bar{x}_{h\cdot\cdot\cdot} = \frac{1}{49} \sum_{i,j,k} x_{hijk}$$

with similar definitions involving y. Next let

$$s_{xxh} = \frac{1}{30} \sum_{i,j,k} (x_{hijk} - \bar{x}_{hi\cdot\cdot} - \bar{x}_{h\cdot j\cdot} - \bar{x}_{h\cdot\cdot k} + 2\bar{x}_{h\cdot\cdot\cdot})^2$$

$$s_{xyh} = \frac{1}{30} \sum_{i,j,k} (y_{hijk} - \bar{y}_{hi\cdot\cdot} - \bar{y}_{h\cdot j\cdot} - \bar{y}_{h\cdot\cdot k} + 2\bar{y}_{h\cdot\cdot\cdot}) \cdot (x_{hijk} - \bar{x}_{hi\cdot\cdot} - \bar{x}_{h\cdot j\cdot} - \bar{x}_{h\cdot\cdot k} + 2\bar{x}_{h\cdot\cdot\cdot})$$

$$s_{yyh} = \frac{1}{30} \sum_{i,j,k} (y_{hijk} - \bar{y}_{hi\cdot\cdot} - \bar{y}_{h\cdot j\cdot} - \bar{y}_{h\cdot\cdot k} + 2\bar{y}_{h\cdot\cdot\cdot})^2$$

The variance of p may now be estimated by

$$\frac{1}{[\sum x_{hijk}]^2} 49 \sum_{h} (s_{yyh} - 2p s_{xyh} + p^2 s_{xxh})$$

APPENDIX TABLE B.1

Broadcast Hours (N) By Category (Rounded to nearest 100 for use in Table B.2)

Chapter II	Number	Chapter III	Number
All	19,500	All	19,500
		Weekday	14,800
LICENSEE TYPE		Weekend	4,700
Community	3,000		
University	14,100	Weekday 6 am–10 am	3,900
Local Authority	2,000	Weekday 10 am–3 pm	4,000
State	400	Weekday 3 pm–7 pm	3,200
		Weekday 7 pm–Mid.	2,900
BUDGET SIZE		Weekday Mid.–6 am	700
Under $150,000	800		
$150,000–$299,999	6,100	Weekend 6 am–10 am	1,100
$300,000–$499,999	7,600	Weekend 10 am–3 pm	1,300
$500,000 and over	5,000	Weekend 3 pm–7 pm	1,000
		Weekend 7 pm–Mid.	1,100
REGION		Weekend Mid.–6 am	200
Northeast	2,300		
South	4,700	CHAPTER IV	
Central	8,400	All	19,500
West	4,000	Music	7,800
Outlying	100	News	6,200
TIME ZONE		CHAPTER V	
Eastern	8,000	All	19,500
Central	7,400	Information	4,100
Mountain	1,400	Spoken Word Performance	1,400
Pacific	4,700	Instructional	200
		Special Interest	1,500
MARKET TYPE			
Single-Station	13,300	CHAPTER VI	
Multi-Station	6,200	All	19,500
		NPR	5,200
AM or FM		Local	10,300
AM	2,200		
FM	17,300		

APPENDIX TABLE B.2

Standard Errors of Broadcast Hours (N)

Hours	1% or 99%	2% or 98%	5% or 95%	10% or 90%	15% or 85%	25% or 75%	35% or 65%	50%
100	1.36	1.91	2.99	4.11	4.89	5.93	6.53	6.85
200	.96	1.36	2.11	3.91	3.46	4.19	4.62	4.84
500	.61	.86	1.34	1.84	2.19	2.65	2.92	3.06
1,000	.43	.61	.94	1.30	1.55	1.88	2.07	2.17
2,000	.30	.42	.67	.92	1.09	1.33	1.46	1.53
4,000	.21	.30	.47	.65	.77	.94	1.03	1.08
6,000	.18	.25	.39	.53	.63	.77	.84	.88
8,000	.15	.21	.33	.46	.55	.66	.73	.77
10,000	.14	.19	.29	.41	.49	.59	.65	.69
15,000	.11	.16	.24	.34	.40	.48	.53	.56
20,000	.10	.14	.21	.29	.35	.42	.46	.48

Appendix C

Survey Instruments and Cover Letters

cpb Corporation for Public Broadcasting

INITIAL COVER LETTER

MEMORANDUM

TO: Program Managers
CPB-Qualified Public Radio Stations

FROM: Howard Myrick, CPB

RE: 1981-1982 Public Radio Programming Category Survey

Enclosed are the forms for your first sample date in the current survey of the programming of public radio stations.

This is the third Radio Programming Category Survey we have attempted. The first two reports were quite successful and the results are essential if we are to assess the impact of public broadcasting and track changes in system-wide programming. These data are most useful in testimony before Congress as well as local, state, and national funding sources. This survey should give us a clearer picture of the content and role of public radio. A report of the most recent results will be mailed to you soon.

The enclosed materials have been designed to consume as little of your time as possible. We have worked closely wih NPR and other interested organizations in an attempt to create a useful and uncomplicated survey. CPB is well aware that surveys can impose quite a burden; and we hope that a coordinated, efficient information gathering system will help reduce the imposition.

If you will read the enclosed instructions and definitions with care you will note that they are unchanged from the 1979-1980 study. After you have become familiar with the instructions, complete and return only the yellow answer sheet. Be sure to give only information about programming on the indicated date. A pre-addressed return envelope is enclosed.

If you need help with the survey, feel free to phone Research and Programming Services collect in San Francisco. The telephone number is (415) 621-5627, if you have any problems or questions (but remember they are on Pacific time).

Thank you for your kind cooperation.

1111 16th Street N.W. Washington D.C. 20036 Tel. (202) 293-6160

cpb Corporation for Public Broadcasting

FIRST FOLLOW-UP LETTER

Programming Project
P. O. Box 4126
San Francisco, CA 94101

Dear Program Manager,

Over a month ago we mailed you the forms for a sample date in the CPB programming survey. The completed forms have not come back yet. They may have been lost or misplaced; or they may have crossed this letter in the mail. If they are already on their way, thanks. We know that broadcasters are often too busy to be bothered with this kind of thing. Let me assure you that CPB, PBS, and NPR are now the only national organizations that should be gathering data, and we have worked closely together to design this survey.

Enclosed is another set of survey materials. We have tried to make the procedure as simple as possible; but it will obviously take a bit of time to complete the forms. (The average has been about half an hour.)

In the past, public broadcasting has been able to document strengths and weaknesses, plan for future growth, and make its case before local and national funding agencies with data from surveys like this. We need valid information. Please help us get it.

By the way, we hope the instructions are not as intimidating as they seem at first. "Special cases" have to be covered by instructions; but the survey should be simple and clearly defined for almost all problems. However, if you have any problems please phone me at (415)621-5627 (California time).

Thanks very much for you help.

Sincerely,

Robin Mendel

Robin Mendel
Project Manager
Research & Programming Services

Please note: The day and date for which we want answers are on the top of the pink or yellow answer sheet. Use precoded strips (where provided) to save time.

1111 16th Street N.W. Washington D.C. 20036 Tel. (202) 293-6160

BROADCASTER _____ c1-3

DAY/DATE _____ c4-5

Program Survey
Answer Sheet

WERE LOCAL SCHOOLS IN SESSION? 1=yes 2=no _____ c6

YOUR NAME _____

A START TIME	B PROGRAM TITLE	C TOTAL LENGTH	MUSIC MINS	MUSIC CODE	NEWS/P.A. MINS	NEWS/P.A. CODE	INFORM MINS	INFORM CODE	SPOKEN WORD PERF MINS	SPOKEN WORD PERF CODE	INSTRUCT MINS	INSTRUCT CODE	E FORMAT	F REPEAT	G DISTRIBUTOR	H TECHNICAL SOURCE	I TRANSMISSION	J PROGRAM ABOUT	K TARGET AUDIENCE

Program Survey Code Sheet

Divide the total length given in Item C among each of the five content categories below. For each category that applies, give the approximate number of minutes of that type. (Eg. A 60 minute program can contain 50 minutes of MUSIC, 5 minutes of NEWS, and 5 minutes of INFORMATION.) Then give the CODE number that best describes each of the categories used. (Eg. 3-Jazz, 1-local, 5-sports, SPOKEN WORD and INSTRUCTION blank.)

A — START TIME

USE 24 HR CLOCK

6:00A-0600
7:00A-0700
.
.
10:45A-1045
.
.
12:00N-1200
1:00P-1300
2:00P-1400
3:00P-1500
4:00P-1600
5:00P-1700
6:00P-1800
7:00P-1900
8:00P-2000
9:00P-2100
10:00P-2200
11:00P-2300
12:00M-2400
1:00A-0100
2:00A-0200
.
.
5:00A-0500

START TIME

B — TITLE

PROGRAM TITLE

C — LENGTH

GIVE IN MINUTES TO NEAREST WHOLE MINUTE -- ONLY INCLUDE PROGRAMS THREE MINUTES OR LONGER

TOTAL LENGTH

CONTENTS

GIVE LENGTH IN MINS AND CODE FOR EACH CATEGORY

D1 MUSIC	D2 NEWS/PUB AFFAIRS	D3 INFORMATION	D4 SPOKEN WORD PERFORMANCE	D5 INSTRUCTIONAL
(1) OPERA	(1) LOCAL, REGIONAL	(1) CULTURE, ART, REVIEWS	(1) DRAMA	(1) GRADES K-12
(2) OTHER CLASSICAL	(2) NATIONAL, INTERNATNL	(2) HISTORY, BIOGRAPHY	(2) LITRATUR, POETRY	(2) COLLEGE CREDIT
(3) JAZZ	(3) COMBO	(3) SCIENCE	(3) COMEDY, SATIRE, VARIETY	(3) CONTINUING EDUC
(4) CONTEMPORARY	1+2	(4) AGRICULTURE, WEATHER	(4) OTHER	
(5) U.S. FOLK		(5) SPORTS		
(6) INTERNAT'L FOLK		(6) STATION INFO, FUND RAISING		
(7) SHOW/FILM		(7) OTHER		
(8) RELIGIOUS				
(9) OTHER				
MUSIC	NEWS/P.A.	INFORM	SPOKEN WORD PERF	INSTRUCT
MINS CODE	MINS CODE	MINS CODE	MINS CODE	MINS CODE

E — FORMAT

(1) ANNOUNCER WITH RECORDING
(2) CONCERT
(3) EVENTS
(4) DRAMATIZATION
(5) NEWSCAST
(6) MAGAZINE
(7) DOCUMENTARY
(8) LECTURE, TALK INTERVIEW, DISCUSSION
(9) CALL-IN
(0) OTHER

FORMAT

F — REPEAT

(1) REPEAT: PROGRAM AIRED DURING LAST TWO WEEKS
(2) PROGRAM NOT AIRED DURING LAST TWO WEEKS

REPEAT

G — DISTRIBUTOR

(1) LOCAL (YOUR STN.)
(2) N.P.R.
(3) OTHER PUBLIC RADIO SOURCE
(4) COMMERCIAL STATION, NETWORK
(5) OTHER SYNDICATOR
(6) PUBLIC TV
(7) COMBINATION
(8) OTHER

DISTRIBUTOR

H — TECHNICAL SOURCE

(1) LIVE FROM OUR FACILITIES
(2) LIVE WITH RECORDED SEGMENTS
(3) DIRECT FROM INTERCONNECTION
(4) TAPED DELAY FROM INTERCONNECTION
(5) ENTIRELY PRE-RECORDED
(6) OTHER

TECHNICAL SOURCE

I — TRANSMISSION MODE

(1) STEREO BROADCAST
(2) STEREO SIMULCAST
(3) MONO BROADCAST
(4) MONO SIMULCAST
(5) QUAD

TRANSMISSION

J — PROGRAM ABOUT

(1) GENERAL
(2) HANDICAPPED
(3) MINORITY (BLACKS, ASIAN/PACIFIC, HISPANIC, AM. INDIAN)
(4) OTHER ETHNIC
(5) WOMEN
(6) ELDERLY
(7) TEENS
(8) CHILDREN
(9) OTHER

PROGRAM ABOUT

K — PRIMARY TARGET AUDIENCE

(1) GENERAL
(2) HANDICAPPED
(3) MINORITY (BLACKS, ASIAN/PACIFIC, HISPANIC, AM. INDIAN)
(4) OTHER ETHNIC
(5) WOMEN
(6) ELDERLY
(7) TEENS
(8) CHILDREN
(9) OTHER

TARGET AUDIENCE

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PUBLIC RADIO CONTENT SURVEY

INSTRUCTIONS

1) Familiarize yourself with the codes on the blue sheet and corresponding definitions below.

2) Determine whether local schools were in session for the date given in the upper left of the yellow answer sheet and indicate this in the upper right corner of the answer sheet.

Since the concept of a program is not always clear cut in radio broadcasting this survey does not attempt to force the material into a program-by-program breakdown. You may group several "programs" together into a single time block so long as items E through K are identical during the time block and the contents can be adequately described by item D. (e.g. several instructional programs all at the same grade level and all from the same source could be grouped together. Simply code the total time in C and fill in all the rest of the items normally.)

On the other hand, it may be necessary to divide a single "program" into several time blocks in order to adequately describe the contents. (e.g. a sixty minutes music program might be half jazz and half show-music. In this case use two lines, each with a 30 minute length for C and copy items E through K from one to the other.)

For each consecutive time block (they should exhaust your entire schedule for the day) complete the following steps:

3) Place the blue code sheet over the yellow answer sheet so the columns are aligned on the two sheets.

4) Fill in the START TIME, PROGRAM TITLE (or TITLES), and LENGTH (items A-C) for each time block. Use the 24 hour clock for the start times. The broadcast day begins at 6:00am (0600) on the day indicated and ends either at sign-off or at 5:59am (0559) on the following day. Give the length of the time block in minutes.

5) Divide the total length given in C into parts: fill in the approximate number of minutes of the total that were devoted to each of the five content categories (Music, News/Public Affairs, Information, Spoken Word Performance, Instructional). Leave inappropriate categories blank. Try to be accurate but a close approximation is all that is needed. The lengths listed in D should add up to the total listed in C. (e.g. a program might be 60 minutes total with 55 minutes of music and 5 minutes of News.)

6) For each of the five content categories to which some time was assigned in the previous step, code one of the choices listed below it. (If more than one choice is required, adjust the lengths in C and D and begin coding an additional line with a later start time to describe the remainder of the program. This procedure should only be necessary if a program has more than one kind of music, or more than one kind of spoken word performance, etc. A program that has both music and news, by contrast, could be coded on a single line.)

7) Complete item E, Format. For item F, Repeat, indicate whether the program was a repeat of one broadcast within the last two weeks to the best of your recollection. Complete items G through I.

8) While everyone is welcome to listen to public radio, certain programs are primarily about certain groups of people or mainly intended for target audiences. Items J and K are intended to identify such programs. For item J, indicate the group which the program is primarily about. If the program is not about any special group, use code (1) - general.

9) For item K, indicate the group for whom the program is mainly intended. If the program is not targeted for any special audience, use code (1) - general.

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PUBLIC RADIO CONTENT SURVEY

DEFINITIONS

A) START TIME

Begin the day at 6 o'clock in the morning (or later if your weren't on the air then) and continue until sign-on/off or until 6AM the following day. Use the 24 hour clock. For those who don't feel comfortable with this system, the list on the blue sheet should help you make conversions.

B) PROGRAM TITLE

C) LENGTH

Should be given in minutes (no hours) and rounded to the nearest whole minute.

D) CONTENTS

i. For each of the five categories which applies, give the approximate number of minutes. The total of these should equal the length given in C.
ii. There are nine MUSIC categories which are self-explanatory.
iii. NEWS/PUBLIC AFFAIRS categories are divided by geographic scope: local (or regional), national, and international.
iv. INFORMATION includes discussions of culture or art (but not actual performance) as well as other kinds of informational material. It also includes coverage of sporting events and station ID's, fund raising activities, and other operations.
v. SPOKEN WORD PERFORMANCES are the non-musical performances.
vi. INSTRUCTIONAL material is divided by level -- K-12, College Credit, and Continuing Education.

E) FORMAT

Choose the format which best describes the program.
(1) Announcer with recordings in traditional radio format.
(2) Concert - live or recorded.
(3) Events coverage, other than a concert, such as a sporting event, political event, or cultural event. Real time coverage - either live or recorded.
(4) Dramatization involves actors working from a script.
(5) Newscast.
(6) Magazine programs with a variety of segments.
(7) Documentary.
(8) Lecture, talk, interview, or discussion programs.
(9) Call-in involves the audience calling in by telephone.
(0) Other - use if none of the above apply.

F) REPEAT

Indicate whether the program is a repeat of one broadcast within the last two weeks. It is not necessary to make an extensive search of the logs; answer to the best of your recollection.

G) DISTRIBUTOR

This item should indicate the organization that placed the program in distribution.

H) TECHNICAL SOURCE

i. This item should indicate the way in which the program was put on the air.
ii. Live refers to programs which are entirely live from your own facilities. Live with recorded segments describes programs in which records or tapes are mixed with live components from your facilities; e.g. an announcer plays and introduces records.
iii. The next two categories in this item refer to direct and taped delayed use of interconnection. This includes interconnected lines or satellite feeds from NPR or state or regional networks.
iv. Entirely pre-recorded sources include tapes and records that compose entire programs; but this does not refer to programs transmitted by interconnection.

I) TRANSMISSION MODE

This item indicates whether a program was broadcast in stereo, mono or quad; and it tells whether or not the program was simulcast with a PTV station.

J) & K) PROGRAM ABOUT and PRIMARY TARGET AUDIENCE

i. Item J indicates whether the program is about a certain group.
ii. Item K indicates whether the program is primarily intended for a target audience.
iii. Pick the single most appropriate category in both J and K.
iv. Programs that are not about or for a target group should be coded with a (1) for general audience.
(2) Handicapped refers to the visually impaired or any other handicapped target group.
(3) Minority target groups include the CPB defined minorities: Blacks, Asian/Pacific, Hispanic, and American Indian.
(4) Other ethnic refers to other cultural and linguistic ethnic groups.

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Public Radio Programming, Fiscal Years 1978-82
Quick Reference

(Continued from inside front cover)

Percentages of Total Broadcast Hours

	1978	1980	1982
Distributor			
National Public Radio	21.7%	24.6%	24.7%
Locally originated	59.4	55.4	56.3
Other public radio source	4.5	4.4	7.1
Commercial distributor	1.5	2.0	1.6
Commercial syndicator	9.3	8.2	6.8
Public television	0.2	0.3	0.2
Combination of sources	2.6	4.3	2.8
Other	0.8	0.8	0.5
Mode of Transmission			
Stereophonic	64.7%	72.3%	73.0%
Monophonic	35.1	27.6	26.9
Selected Programs			
All Things Considered	6.1%	6.1%	6.4%
Morning Edition[1]	n/a	2.3	5.9
Jazz Alive!	1.0	1.2	1.2
Options	1.6	1.0	n/a
International Concert Hall	0.7	0.6	n/a
Prairie Home Companion	n/a	n/a	0.6
NPR Playhouse	n/a	n/a	0.2

[1]Excludes broadcast time not originating from National Public Radio.

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